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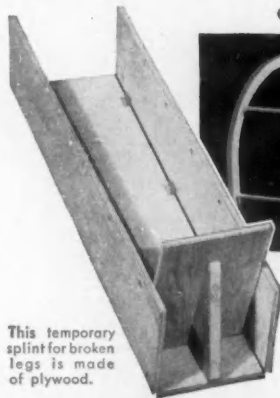


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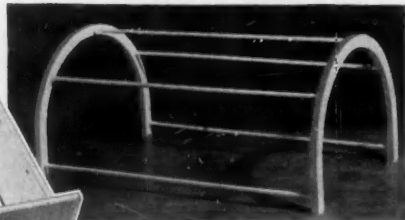
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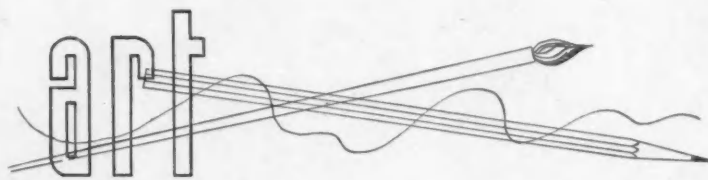
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### LOS ANGELES

Direction and movement is as much a part of creative art as any other dynamic activity of life. This movement is readily apparent in any survey of art history, where opposing concepts are clearly defined in succeeding cycles—archaic, classic, romantic, baroque—while the objective, subjective, realism and idealism, literary and abstract, alternately become the basis and the antithesis of art aims. The elements which determine the direction art takes in a given period are rarely made conscious in the individual artist, though there are always a few who endeavor to control the substance of their art. In the main, however, we find that conscious control gets no farther than surface effects, and the great body of persons engaged in the making of pictures—and sculpture—do what they do for reasons entirely unknown to themselves. Most contemporary art is anything but contemporary. Like many other manifestations of a culture without indigenous roots, our art is highly eclectic. Some of us paint in the manner of Rembrandt, or Delacroix, or van Gogh—or a little of each. Others prefer the Italian primitives, or the Negro primitives, or Persian miniatures. Still others are content to borrow from the 20th Century grab-bag, with a dash of Rivera, a measure of Picasso, or a touch of Dali. And, with practically no exceptions, Greek or Roman sculpture is still our only concept of three-dimensional form in space! All of it goes under the name of Art.

It is a rare exhibit which is not in some way "dated." Too much of what is being produced is either static in that it repeats itself, or it is retrogressive. Perhaps the most notable exception here recently was the "Latin American Art Through 1,000 Years" exhibit presented at the Pasadena Art Institute. True, Mexican (and other Latin American) artists have the good fortune to be heirs to a great native art tradition. This they wisely keep alive through their search for contemporary means by which to give form to the needs and experiences of their own age. A few, like Tamayo and Merida, are further able to surpass the strictures of nationalism and contribute to our store of more universal art.

The exhibition of Boris Lovet-Lorski at the Los Angeles Museum presents quite another experience. A Russian sculptor living in Beverly Hills carves *Adam and Eve*, a *Salome*, a *God Unknown*, a *Sphinx*, a *Cretan Woman*, *Diana*, *Venus*, a *Madonna*, in the Egyptian-Greco-Roman style. He reaches to all corners of the world for his rare marbles and other stones; but this will hardly compensate for the lack of living, contemporary spiritual essence which so few sculptors have found the means to incorporate in their work today. One cannot help but wonder how long it will be before the work of such a sculptor as Peter Krasnow will be recognized as a part of *our* world.

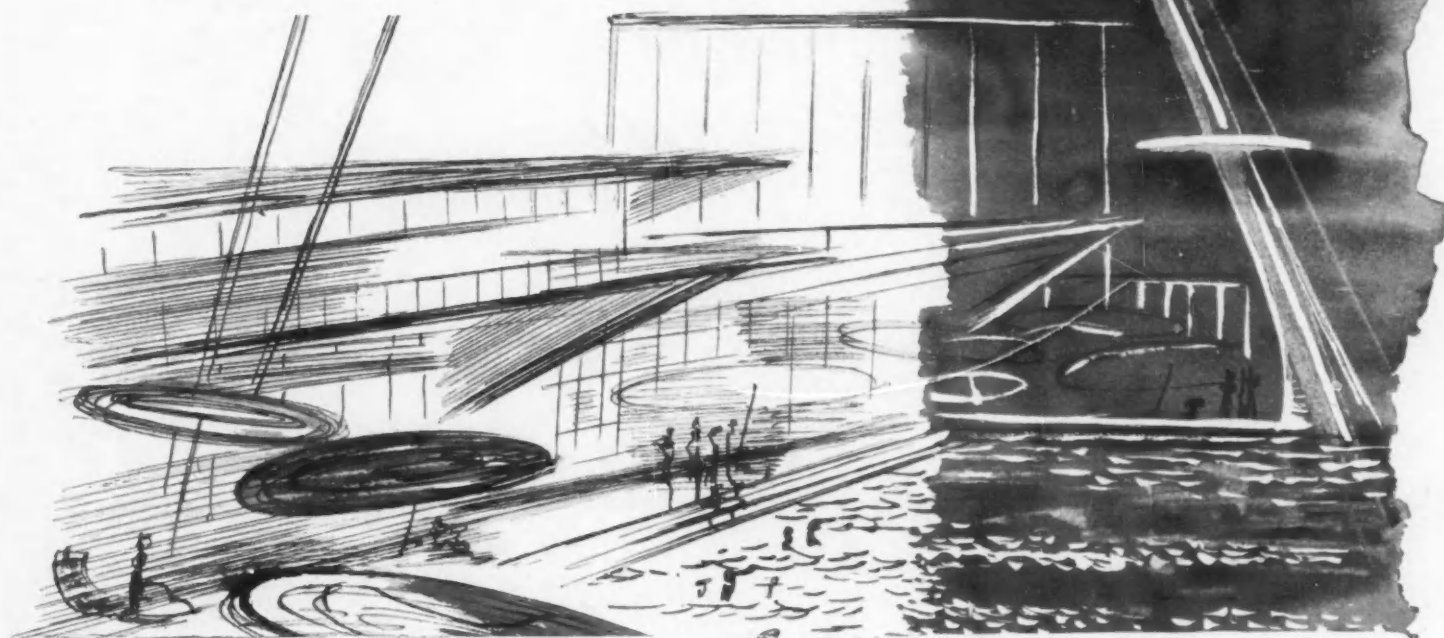
In another gallery of the museum, and with the breathing space Lovet-Lorski lacked, was the second of the small group shows of local artists. An astonishing gamut of styles was presented. Richard Kitchen brings a touch of 18th Century English portraiture to Hollywood. Nicolai Fechin, an illustrator fond of a scrambled palette and an effect of paint not yet dry, might be described as a pre-revolutionary Russian counterpart of the Sargeant school. Clifford Silsby, from Connecticut, whose preference for cold colors and uniformity of concept yet betrays the French Impressionist influence to which he is wed. Ben Messick, born in Missouri, is American as Benton is American. Preoccupied with episodic fragments of life, his canvases take on the appearance of originals for national magazine illustrations. Frode Dann, of Danish birth, achieves the most undisturbed objectivity imaginable in paint and, as always, he is a distinguished craftsman. There is nothing tricky about his technique, nothing flamboyant. Herman Cherry, originally from Philadelphia, kindles hope in a new phase of his development. His canvases reveal a richness, competence, and imagination of which earlier efforts gave little hint. His *Performers* is perhaps the high spot of the exhibit. From Minnesota comes Roy Rydell, who delights in macabre and bizarre subjects done in a resourceful and rather personalized (expressionist) manner. Of the three native Angelenos present, Mentor Huebner is of the Rembrandt-Franz Hals persuasion; David Levine, save for a watercolor, *Mexican Pottery*, has a disappointingly frugal showing, and Emily Syminton, according to her biographical notes, is now looking for guidance from Henry Lee McFee. (continued on page 10)





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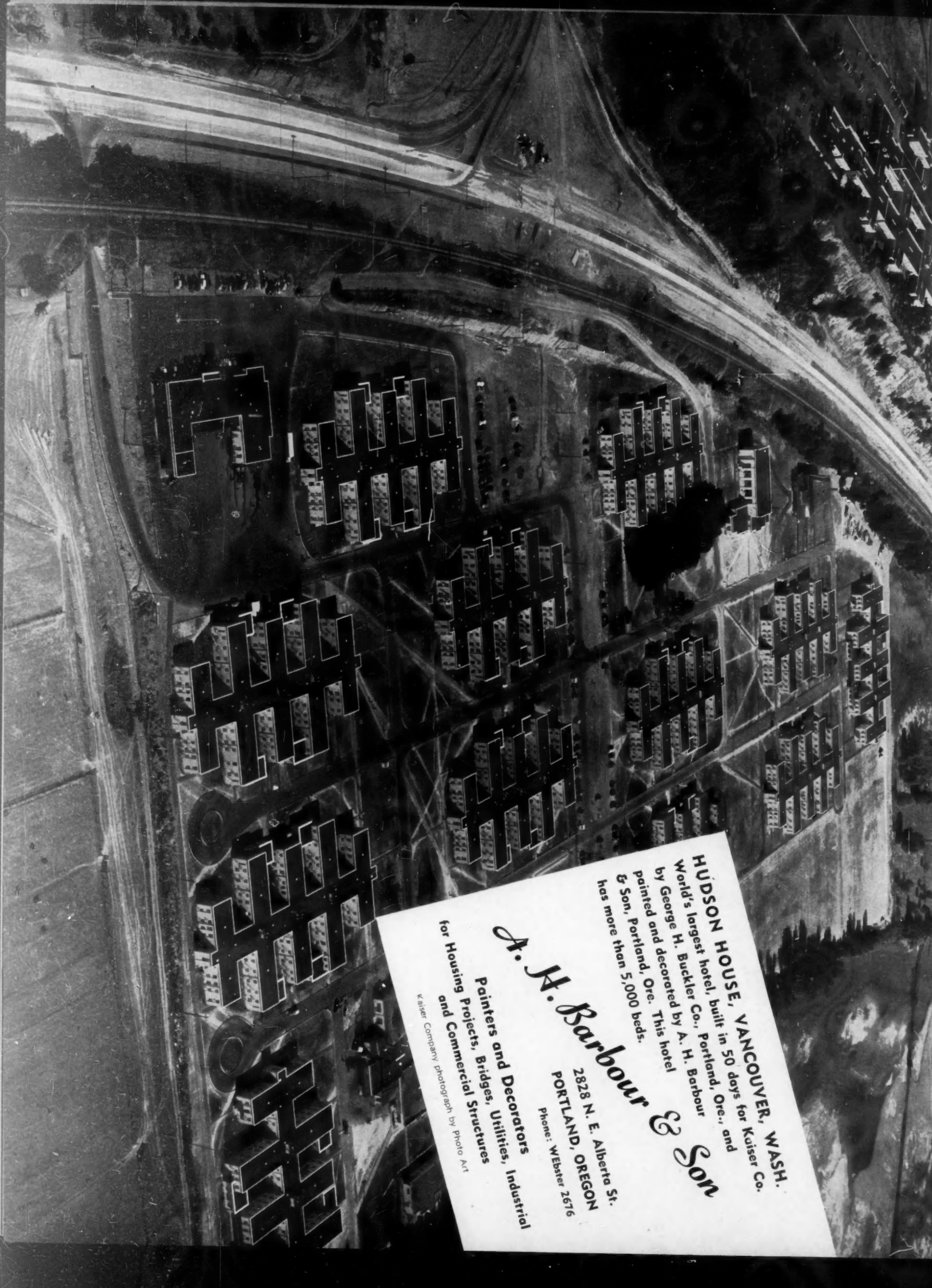
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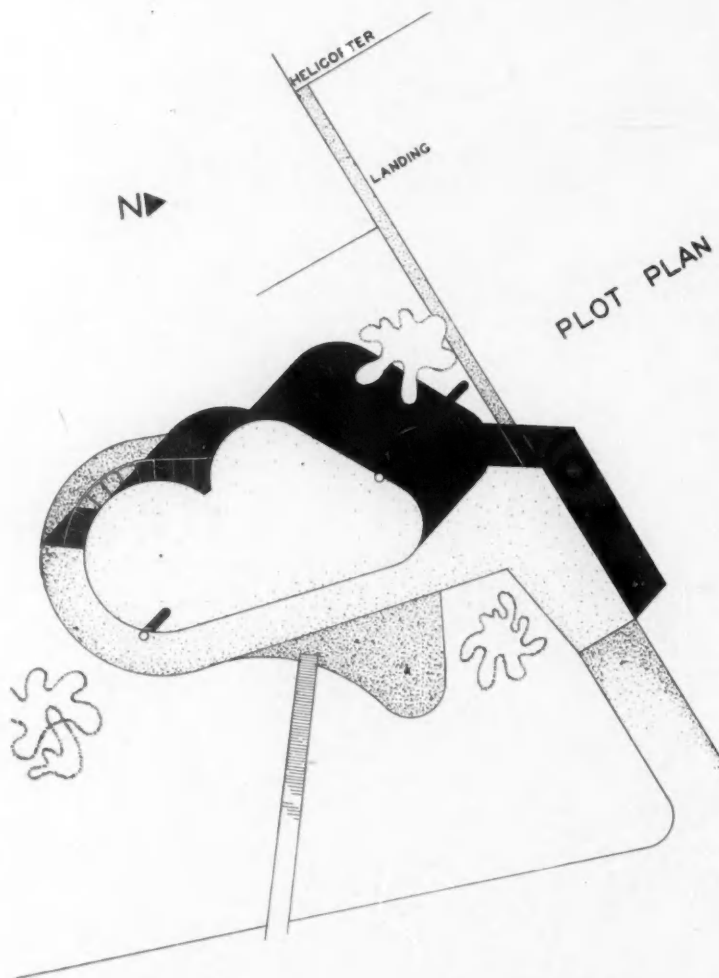
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LOS ANGELES

## books

**SO LITTLE TIME**, John P. Marquand (Little, Brown & Co.; \$2.75). *So Little Time* is a 400-page novel, 595 pages long. In the vicinity of page 438, Jeffrey Wilson's oyster-brained wife persuades son Jim to enlist in an officers' training corps, to avoid marriage beneath his station. This is early in 1941. The rest of Marquand's story is relatively unnecessary: it has been told in headlines and in news broadcasts. The events of December, 1941, and of the months thereafter, seem peculiarly long ago when we read about them in fiction, yet they are not remote enough to be seen in perspective. On the other hand, the month of October, 1940, when the story begins, is another world, another dimension. You read Marquand's re-creation of it, and you discover that you have almost forgotten how we lived back in the old, old days before Pearl Harbor. Marquand doesn't make that life appear too pleasant. He holds up various aspects for inspection, and he finds little of value in any of them. The war correspondent, for example, is pilloried as a type in the character of Walter Newcombe. Or perhaps one should say he is lynched; because by the time Marquand has finished, there is no life left in Walter. To be sure, the author, in an unconvincing last paragraph, represents that probably Walter was a good little guy after all. But by that time Walter's reputation is as dead as Cock Robin. Which is all right with the reader. In fact, all the characters in the book could be bumped off in one large efficient operation and the reader would be more gratified than grieved. They are an unamiable set, these persons of *So Little Time*. At worst, they are out-and-out stinkers, and at best they are rather dim of wit. The book was apparently conceived as an indictment of a generation: of the men and women who are now, in the dainty verbiage of the cathartic advertisement, "over 35." But instead of an indictment, the book turns out to be a protracted grouse and its tone is of petulance rather than of indignation. Marquand fires spitballs instead of bullets, and his novel falls apart for lack of dignity. Marquand makes the whole middle-age generation seem like a biological sport. To be sure, he has much evidence, and he presents it so amusingly that for awhile he carries you along. With deadly literalism he transcribes the jargon of the well-heeled New York set that has taken up country houses in Connecticut and a serious attitude toward life as its current fad. The set, and its assortment of phony-intellectual phrases (including the sentimental slobber about "the little people"), has been widely imitated up and down the land, and Marquand's book is likely to put a damper on many an after-dinner conversation. The framework on which the narrative is heaped is the life of Jeffrey Wilson, which covers, approximately, the past fifty years. He finishes high school in a small town, goes through Harvard, works on a newspaper, serves as a flier in the first World War, marries a very stupid girl from the upper income brackets, becomes a prosperous play doctor in New York and Hollywood, discovers that he can cure a play by someone else but can't create one of his own, finally sees his son off to war, and learns that he himself is too old for active service. There is much in the book that is amusing. The real trouble is that it's so good you keep waiting for it to be better. But in the long run it falls short of thoughtful criticism, and winds up as a deep dish of gossip.

**KATHRINE**, Hans Habe (The Viking Press; \$2.75). Two years ago, in *A Thousand Shall Fall*, Hans Habe proved that he is too good a writer to be overlooked, even when he turns out a work as uneven as his new novel, *Kathrine*. It would scarcely be possible for a man to take part in the dismal sage of France's demise in 1940, and within a few years to write with complete attention about anything else. So it is only natural that *Kathrine* really comes to life only in the episodes of political life with which Kathrine herself has little to do. The trials and tribulations of Kathrine herself are so much conventional pre-war fiction. The story of Bertrand Lacoste and his sons, however, is a diagnosis of the ills of France. Lacoste had three sons. When the crisis came, one turned out to be a traitor, another a coward, and another a hero. And tough-minded Papa Lacoste, maker of motor cars, suggests the durable France that may yet be re-born.

**UNDER COVER**, John Roy Carlson (E. P. Dutton & Co.; \$3.50). At last report, the Messrs. Wheeler, Nye, Hoffman, Fish, Reynolds, and what have you (or aren't you having any?) are still trying, with

(continued on page 37)



sifting the

# DOUBLETALK

Mr. George Burnham's *THE MACHIAVELLIANS* is one of those books that the oversimplifiers love. It can be taken as a powerful text for social and political cynicism by those seeking to justify their predisposition. Or it can be treated, as a shocking example of the ends of which unprincipled logic can lead, by those whose sentiments are shocked. There is a third possible error, some may accept Burnham's position at face value and not apply his own analytical instruments to their author. *THE MACHIAVELLIANS* cannot be ignored by anyone desiring to understand the problems of political power.

Burnham begins by analyzing the highly idealist statements of Dante's *DE MONARCHIA*. He compares Dante's formal statements to his true meaning and by an investigation of his personal political, history makes a convincing case against the poet. Dante is presented as a vengeful propagandist who concealed his hatred for the rulers of Florence under the cloak of a plea for international political unity.

Machiavelli by contrast is shown as a realistic and honest political scientist whose history of Florence was exactly the same in its real meaning as in its formal statement. Machiavelli's thesis was that the problem of politics was the problem of power; that the successful ruler must be both a fox and lion, shrinking neither from deceit nor force as the situation indicates. Machiavelli's purpose was to persuade the prince that the time was ripe for the unification of Italy under his leadership and that if he would not hesitate to use the devices of fraud and force he could win a powerful kingdom. He dealt all the cards and kept none up his sleeve.

Burnham nominates Machiavelli as the first to treat politics scientifically; being neither influenced by wishful thinking nor sentimental idealism in describing the phenomena he saw. He then takes up his successors; Mosca, Michels, Sorel and Pareto, giving a very clear and forceful resume of their political analyses. The conclusions Burnham derives are that democracy, autocracy, etc., are all alike.

All states are governed by those who are cunning and powerful enough to gain and hold power. Democracy is merely a more acceptable name for the same form of power which prevails in fact under Fascism, Communism or Plutocracy. Those states have the best chance of surviving where the possibilities for the circulation by powerful individuals into the class of the elite from out of the lower classes are not shut off. This he calls liberty. Therefore he extols freedom of speech as the greatest liberty to be preserved under all systems. Otherwise the state is liable to collapse either through rebellion and chaos or the deterioration of the cunning and forcefulness of the ruling class. Hail the elite! Currently they are the industrial managers whom Burnham nominated in his previous book.

So much for Mr. Burnham's formal statement. But he seems to forget himself both at the beginning and the end of his book and betrays all too clearly that he is not an impartial scientist dedicated to unemotional proof. Judged by his own analytical apparatus Mr. Burnham's vituperative attacks on Franklin Roosevelt, Archibald MacLeish, Henry Wallace, Pierre Van Passen and others reveal him to be a bitter enemy of democratic principles in general and of our present administration in particular. His personal history is enough to place him in the class to which he consigns Dante. Personal rancor and the bitterness of a defeated man who wishes to read into history a compensatory triumph stand out, after reflection, as his own real characteristics.

Scientific analysis and logical inference are tools too good to be used for personal vengeance. I doubt if Pareto intended his researches to serve ends of name calling and emotionalism and I am certain that the leading champions of scientific logic sanction no such application of man's most useful instrument. The "facts" can be turned like a ventriloquist's dummy from the right knee to the left but the voice however skillfully disguised will always give away the manipulator's real motivations.

Mr. Burnham is an untrustworthy but very clever architect of ideas. He takes good bricks and builds bad houses.—JACOB ZEITLIN.

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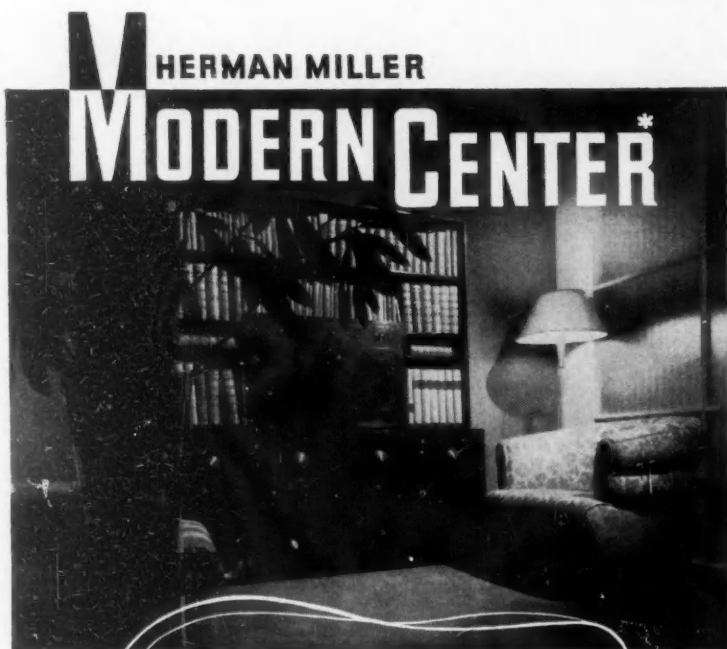
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## ART

continued from page 4

Thirty years ago S. Macdonald Wright, in the company of Morgan Russell, according to Huntington Wright's book, *Modern Paintings*, stirred the Paris art world with the introduction of Color Synchronism. Quite a different Wright has been emerging since the days of the Federal Art Project, of which he was one of the state directors. The erudite Mr. Wright now paints like most all of Southern California's painters. Not a trace of his “Chinese” period remains, much less Synchronism. We know of no other painter who has accomplished such a complete metamorphosis; who has, rather than develop from earlier tendencies, seemingly renounced all in favor of new and more popular patterns.

William Gaskin, little-known desert recluse, shared honors with Wright at Stendahl's. His watercolors, which verge on the abstract, reveal a highly sensitive artist who paints with great integrity of purpose. Unlike the usual run of things done in this medium, Gaskin creates lyrical tone patterns which, like music, have an abstract geometry of their own. A roomful of his pieces, rather than become monotonous, served to emphasize the inherent strength of what otherwise might appear as fragile nuances.

Virginia Pacassi, winner of the American Contemporary Gallery third annual competition for unknowns, has now received her award in the customary first one-man show. Her work comes as quite a surprise in contrast to her entry in the competition. The latter, it seems, was done under the guidance of an art school teacher. If there is no moral to be gained by this, then Mrs. Pacassi demonstrates that she, at least, fares better without formal guidance in her chosen field. Equipped with a large sense of humor, it appears she is happiest when she can “play” at making pictures. Having been painting for only two years, it is hard to predict what she will eventually do, but though her contribution may not be of grave importance, the freshness of her present outlook is reassuring. We need more artists who paint as honestly.—GRACE CLEMENTS.

## SAN FRANCISCO

The San Francisco Art Association's 63rd Annual Exhibition, comprising oil, tempera on panel, and sculpture, has been the local art event of the past month. Through the years this show has expanded in size and improved in quality until it has reached a position of national importance. In recent years the show ran through several large galleries. This year, of course, it was inevitable that the war would have its effect, both in the thinning of the ranks of artists likely to submit works and the ability of an understaffed museum to handle the job (the latter made it necessary to limit artists to a single entry). But it is heartening to be able to say that competent jurists have kept quality at a high level.

The Artists' Fund Prize, awarded for the most outstanding work in any medium, went to John Haley for his oil painting, *Court Flight*. It is a well-integrated canvas in medium tones. Against a precipitous hillside, on which masses of trees and buildings are blocked out, a single tall, thin building reaches into the sky. In the foreground a roadway circles into a placid park and then from somewhere behind the trees to the right a tramway rises steeply to the top of the hill. The skyline of buildings pick up the movement and carry it across the canvas. Through it all there is a strong feeling of an in-and-out movement in depth which intensifies the plastic quality of the picture. It is realistic, yet, despite its realism, possessed of a marked feeling of abstraction in the simplified relationships of lines and component areas. It is a very satisfying piece of work. (continued on page 37)

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## DANCE CONCERT

First it was just interesting and surprising. He played Bach, Rameau, and Mozart, and it sounded good and clear like a violin, a cello, or sometimes like a clarinet. He could do everything with his harmonica that anybody could possibly do with that little instrument. After a few numbers we got used to it. All right, there he was proving what a virtuoso can do with a harmonica, making us feel that there was a badly neglected instrument and that somebody should write serious music for it. And then we started wondering why he tried so hard to make it sound dignified. A peasant girl all dressed up in expensive furs and jewels? But through her elaborate makeup one sees a good and simple commonness and you want to see her in her peasant clothes; you want her to be beautiful, not stunning. When Draper started to dance we were already quite confused and a little tense from the unfamiliar sharp sound of the harmonica. And on it went. Tapping the classics. Very good, very interesting. A sophisticated young man with exquisite technique and good musicianship. Tapping feet and arms in ballet position.

Into our already confused mind crept the thought: Is this America? The America of the highest buildings, the fastest trains, and the most modern bathrooms? The land that puts gothic windows in its high buildings, French furniture in the trains, and Pompeian mosaics in the bathrooms? The audience was impressed, watching Adler's smooth vibrating hands caress his instrument, getting the last out of it; watching Draper's agile feet, his strangely wooden, expressionless face. Adler was the first who seemed to get tired of Bach and sophistication. He made a little speech, modest, with a quick smile, and played *Song of the Plains*.

And, there it was. We leaned back comfortably in our chairs. The peasant girl had left the drawing room of the French countess. A young man was playing a folk song and having a good time. A tired soldier making music for his comrades. Rhapsody in Blue. New York. A boy sitting on the steps in front of his house, the neighborhood kids gathering around him. The harmonica was not a neglected instrument any more. It is a wonderful little thing that you can carry in your pocket and play whenever you feel like it.

Draper danced a medley of folk songs, told the audience that if they felt like singing the familiar tunes they should do so. And they did. The last and I think the most successful attempt in being "high-brow" was the *Paradies Toccata* which Draper announced with a charming apology to those "who do not like this kind of music." From then on everything was informal and fun, and everybody was having a good time. We did not care to criticize any more. The Strauss waltz was no good, and Debussy's *Gollywogg's Cake Walk* was definitely bad. But the shy accompanist who until now had played his varied accompaniments rather unnoticed (although he did an excellent job) played boogie woogie that made everybody's feet tap in rhythm, Adler tooted his harmonica and forgot about his remarkable microphone technique, and Draper was out of breath and smiling.

When the concert was over after many willingly given encores we left with the comforting thought: let the peasant girl wear whatever clothes she likes, let her try all kinds of new makeup. Let's play Bach on the bazooka and dance Pergolesi on stilts. The composer is dead, the music is alive, and so are we. Let's have new ideas and try them and, by all means, let's make fun of them if they don't work out so well.—EDITH KENT.



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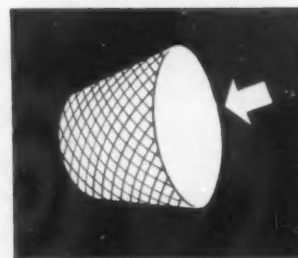
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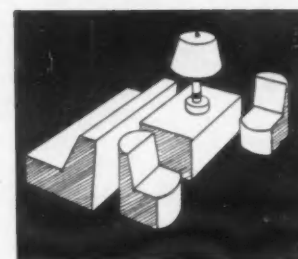
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# notes

NOT MANY OF US REMEMBER the ending of the last world war. Those of us who do are evidently too old and cynical to be alarmed by the signs and portends that point to the possibility of the same tragic mistake being made again. The close of that war and the official beginning of the so-called peace must be remembered now and bitterly remembered as the time of our greatest indecision and our greatest shame. Then, as now, we stepped upon the threshold of a magic moment in human affairs. And in that moment, 24 years ago, stood a man whose greatness can now be measured by the stature of those who deliberately contributed to his tragic failure. Woodrow Wilson, twenty-eighth president of the United States, carried America through four years of bitter conflict and turned to find a "little group of willful men" with daggers at his throat when he came to the country begging it to stand behind the establishment of a basis for world peace. These willful men were also bitter men, and selfish men, and short-sighted men, and basically ignorant men. They were a part of an America long lost in history. They were the men who stood between the past and the future and who in so doing, destroyed the future. Men who deliberately created or helped to create the conditions that eventually resulted in the catastrophe of our time. The phrase, "a little group of willful men" is a forgiving phrase. We have accepted it and in doing so, we have admitted the right of any little group to willfully oppose the best interests of ourselves and of the world in their service of an idea that has long since proven to be the seed of a poisonous plant that has been slowly destroying us. In 1919 history gave to America a great part to play. In that moment of greatness, we turned away from our destiny and in doing so we condemned those who are for us now.

By some miracle of fortune once again we are on the threshold of great decisions, this time not alone but in cooperation with other states whose world conceptions are fixed and determined. Once again we turn to find a new "little group of willful men" as near-sighted, as stubborn, as obtrusive, as basically ignorant as their predecessors, even though one of those predecessors, now living, has renounced the destructive policies he helped to create. It seems that willful men never learn anything; at least they never seem to learn anything but new tricks with which to maintain old ideas. If they cannot sell us isolationism by brand name, they will find a new dress for it; but first they are careful to prepare the ground; to sow seeds of discontent and dissatisfaction in order to embarrass and eventually destroy the leadership that is best able to win for our country a place in the Congress of Nations. We no longer have any right to assume that the world cannot get along without us. That is a bitter thought for those of us who have consistently refused to think of America as one of many nations sharing its greatness on the basis of its membership in the human race. For some reason or other we have permitted ourselves to think that after all nothing can really happen to us, that we will always be happy and rich and powerful and that whenever we speak the world will have to listen. However, even the most optimistic opportunist, making a most cursory examination of the facts, must be forced to consider the possibility that this might be the last time in which America will find herself in a position to force the weight of her decisions on the world that is even now taking form and shape unless that voice is joined with the voices of others. We are now faced with the unfortunate spectacle of the willful little men snapping at the heels of the most competent of our leaders. The little foxes have crawled out of their hiding places; the little political vermin are preparing for the kill. And once again we are in danger of having the larger issues befuddled and befogged and filibustered by politicians whose first loyalty is to their own self-service.

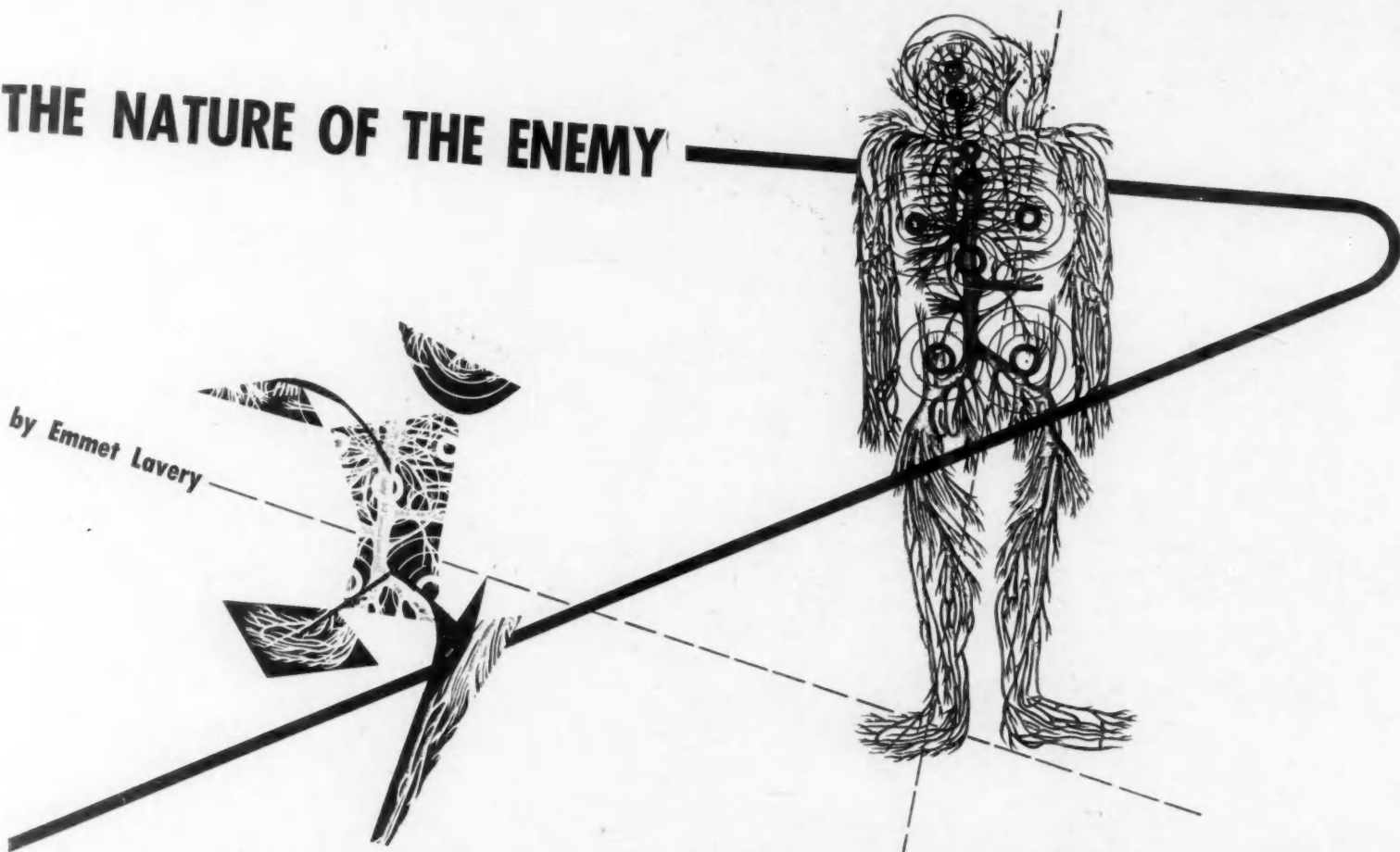
And so here they are, the smirking, sneering lot of them testing the political wind with their wet fingers, slyly dashing in and out of the political bushes, striking their foul little blows, lying without conscience, inflaming and arousing the most destructive weaknesses of people choosing any weapon no matter how dishonest, how cruel, how dirty, all to the end that any real peace must be at the mercy of their decision, of their approval.

And so here they are, going about their self-appointed task of protecting America with very few of us stopping to demand of them just whose America they think they are protecting. It is no protection to America that she be forced to become the defender of the undefendable, for who, in his right mind, can claim that isolation is any longer either a possible or realistic way of national life. Surely that has been proven to us at last through the bitterness and blood of this moment.

I N P A S S I N G

# THE NATURE OF THE ENEMY

by Emmet Lavery



a paper from the writers congress held under the auspices of the university of california and the hollywood writers mobilization

■ I should like to begin with a few words on the subject of—humility.

Now, humility, I think most of us would agree, is not exactly an asset in Hollywood. Elsewhere, perhaps, but not in the making of motion pictures. For here the humble man is the forgotten man. In the hurry and scramble of putting a film together, no one has time for humility. And even if you did find time for it, you would be speaking a language almost entirely your own. People would look at you queerly and in the end they would wind up by distrusting you, quite completely and quite positively.

Yet it is with a very real sense of humility that I venture into a discussion of "the nature of the enemy." For unlike my esteemed friend, Professor Yu-Shan Han, I have not been an eye witness to those incidents which reveal at first hand the true stature of the enemy. I can only speak as a writer who has met the enemy at second hand, in the course of preparing certain material for use on the motion picture screen.

The questions raised are most provocative. Yet I have the feeling that these questions raise in turn other questions which are much more important than the specific ones which we are considering at this moment. Questions that have to do with the nature of man as well as with the nature of the enemy. I cannot escape the conviction that many of these questions are purely craft questions which can be resolved without too much difficulty by people of a certain competence and people of an equally certain good will. They concern the "how" of a thing, rather than the "why." They apply to methods more than they do to principle. At least, if you grant initially the competence and the good will which I have been presupposing. As well as a real love of truth.

At the risk of making it much too simple, I think our general

attitude toward the enemy is not the basic problem at all. Much more fundamental is the general attitude we take toward ourselves. For we are, in many respects, the very things which we oppose so violently in the enemy. These things must be opposed, in ourselves, no less than in the enemy, but if we are to achieve a good over-all perspective of the enemy, we shall certainly need to achieve a good over-all perspective of ourselves.

I should like, if I may, to consider quite briefly both the "how" and the "why" of some of the questions that have been raised. First, the "how."

In the first instance, I think our orientation of the enemy can best be studied in relation to the story of a certain producer who checked into a certain studio not so long ago.

His first question was, "How do you treat people here?"

The answer was quick and simple. Someone spoke up promptly and said: "Why, we treat people like human beings around here. How do you treat them where you come from?"

Well, whether we like to admit it or not, the enemy is a human being with all of our weaknesses—and many of our virtues. He is, to be sure, a human being whom we have to subdue, for the good and the peace of the world, but he is a human being just the same. We despise his barbarism and his cruelties, his philosophy and his propaganda, but the inescapable fact remains: he is a human being. And in the long view of things, his horrors and his tortures are accidentals in place and in time. They are not, God help us, accidentals to those who meet the enemy hand to hand. They are very real, very immediate, and very deliberate. Yet in the long view of things, the cruelties of the enemy are truly accidentals in place and in time. For as we read history we know that man can be conditioned to that which is bad, or to that which is good. Or, if



you do not believe in the natural virtues, let us say that history shows man can certainly be conditioned to that which a reasonable community might consider desirable or undesirable. Let us admit, once and for all, that no nation and no people has had a monopoly on either the virtues or the vices of mankind.

If we admit this much, the "how" of our problem is rather simple. If the enemy is not an incredible monster, fashioned according to some out-of-this-world formula on a distant planet, he is not so difficult to capture and to project upon the screen. True, you have to study him rather carefully. He is full of many contradictions. It is fatal to pigeonhole him prematurely. It is folly to try to cast him according to certain preconceived types. But I see no particular mystery about him, once we admit he is a human being. At least no mystery beyond the mystery involved in the life of every human being—the mystery of one's infinite capacity for good or evil.

Certainly, we at RKO met no special mysteries in preparing *Hitler's Children* and *Behind the Rising Sun* for the screen. The Nazi mind of the Germans and the Fascist mind of the Japanese were open books for anyone to read. For neither the Germans nor the Japanese made any great mystery as to what they were about. True, they dressed it up in mysterious and in dramatic trappings for local consumption at home. But the direction of the Nazi mind and the Japanese mind were quite clear from the beginning.

Hitler gave the world *Mein Kampf*. Tanaka gave us his *Memorial*. And in between we had a lot of facts as well as a lot of speeches. We had the periodic purges in Germany. We had the steady wave of cabinet assassinations in Japan. Everything was blueprinted and telegraphed in advance. True, lots of us were not able to evaluate these things as they happened. It was easy for some to rationalize away even the worst news. But as you look back at the record now, the course of events is not at all difficult to reconstruct. Difficult to understand perhaps, but not so difficult to reconstruct in dramatic form.

Here were two nations, each with an acute inferiority complex. Sometimes their techniques were so similar, it was a fine question as to who copied whom. At other times they followed different tangents. But both programs were identical in one respect: they were both aimed at world domination and the completion subjugation of the individual by the state.

In some respects, Japan may have found it a little easier to mobilize its general plan. For Japan was a feudal society and the road from feudalism to fascism is a short one. In Japan the tradition of clan morality and the emperor worship were ready-made for modern fascism. True, there was a valiant middle class, very small, which tried to stem the tide occasionally. But the turns were called by the few powerful families at the top of the heap. The patient millions who worked in the fields and in the factories had little to say about anything. The emperor was a convenient symbol, easily maneuvered by the army or navy groups, in response to the competing clan interests. And with the gradual liquidation of all the ministers who stood for "peace in Asia," the mold of fascism was quickly set.

Germany was something else. There the church and the home represented loyalties which could not be merged with Nazism quite so quickly. No one began by worshipping Hitler as a god. And there was a very definite parliamentary tradition to reckon with in the beginning. The home took its morality, by and large, from the churches. And the churches took theirs

from a source beyond the Reichschancellery. Clearly, some special device was needed to by-pass the influence of the home and the church, as well as the influence of independent labor and political groups. So the Nazi youth movement was born and the youngsters were caught, before the home, the church or any other influence could reach them.

The race issue, of course, was played up with insidious cleverness by both Germany and Japan. They sang of the superiority of their own races, and the inferiority of other races, with equal ease. And since there was obviously great art in the history of each country, it was sometimes possible to present the package in a most attractive form for local consumption.

This much, I think, we all see clearly. How closely, we have been asking ourselves, are the German and the Japanese people to be identified with their rulers? For myself, I frankly do not know. I would be inclined, wherever possible, to give the great body of people the benefit of the doubt. Not that the great body of people in Japan and Germany are necessarily innocent. But I have a hunch that most of them had, in the final analysis, very little choice about what happened to them. Once the die was cast, they were in for it.

All of which, I think, brings us to the "why" of things rather than the "how." Because it is a simple enough matter to show on the screen just *how* a man drifts along with the crowd. *Why* he chooses to drift with the current at a certain time rather than fight it is not so easy to understand. Sometimes he does not understand himself. What is the thing which impels some men to die for a cause and others to desert it? Here, I submit, it is not enough for us to study the nature of man himself.

Why, for instance, will some men be eager to die for a cause which, to us, seems clearly futile? Or clearly bad? And why will others have no part of a common cause, good or bad?

Why is it that the same culture can produce a Bismarck and a Goethe? A Mussolini and a St. Francis? Or a Tanaka and a Kagawa? And if the answer is that nations, like people, have within them the infinite capacity for good or evil, what can we do so that the good will predominate over the evil?

Well, my own feeling is that we have to look inside ourselves for many of the answers. For we are, in many ways, the very things we oppose in the enemy. The people who still think that Hitler was right . . . "only maybe he should have been a little more legal about it" . . . the people who keep on saying democracy is all right . . . "only you just can't make it work" . . . the people who say a certain amount of world unity is all right . . . "but we needn't carry this too far, you know . . . after all, you can't trust anyone who isn't an American."

To understand the enemy, we have only to understand ourselves a little bit better. What kind of people are we anyway? What is this thing called man which is part hero, part heel? What makes him tick? What makes him love? What makes him hate? What will, upon occasion, lift him above and beyond himself, so that the community good instead of his personal good is his paramount consideration?

Well, Mr. Hitler knows. So do the Japanese. Their knowledge in this respect does not do them honor, for they have used that knowledge to the detriment of their people and of the world itself. They know what many of us are slow to admit. They know that man is a two-part creature. He has one foot on the ground and the other in the stars.

Yes, the Japanese knew what man was made of, even while they mocked him. They knew that (continued on page 34)

**I** HAVE very little confidence in my talents as a writer. However, I am impelled to take advantage of this opportunity to say something about things that are on my mind as a dancer. When I first came to America I was immediately struck by the fact that this is a country, a whole country, that dances—much more than I ever heard of and more, really, than I have ever seen before. I do not talk now of the professional dancer but of the average American. I have watched people in dance halls, in the streets, in the country, and all over it was the same. America, all of America, dances—sometimes into a frenzy, that reminds one of medieval dance orgies; sometimes quite out of control but always with the spirit of the dance, as it was in the beginning; with lightness and intoxication. Not lightness without meaning, carelessness or shallow disposition, but the beautiful ease of nature when she is relaxed and sure (the same ease that, multiplied with work and added to a special brand of intoxication, becomes Fred Astaire).

For the dancer, the body is the tool. I believe in good, efficient implements, and the American dancer, both professional and amateur, is magnificently equipped. Of course, this includes a danger; talents that are inherited or easily achieved often lead to over-emphasis or to routine standards. That this danger exists in this country where efficiency is an important asset is only natural, but I know by experience that it is already counteracted by one happy fact: the enormously rich creative forces of the American dance world. I expected the American dancer—alert, open-minded, and somehow younger—to follow a European trend. But he has, simultaneously, created out of his own life and phantasy something thoroughly new, important, and exciting.

I have seen dances in American studios and on stages and I feel that I know. Those who have seen the great Carmelita Maracci or Agnes DeMille or Martha Graham or Katherine Dunham or Jane Dudley—to name only a few—know the wide range of dance creation in this country. Added to all this is now some of the best European talent which is no longer merely a guest bringing strange and new ideas. Now, the European, who has been surrounded by a wealth of new impressions that for a long time have been strange and bewildering, is now a part of this creation of the American dance. A part of it, that is, if he is true and sincere and not merely trying to copy ways of American expression, but maintains his integrity within his own cultural background.

Without "Americanizing" himself, he is at last making himself understood as an artist and as a collaborator in the creation of a new dance world. As never before he has been forced to meet a challenge and to prove through moments of despair and weakness and plain hell that he has something worth while to say in any language. A few have survived the challenge, and among them a few in a very great way—Anthony Tudor, Argentinina, the late Fokine. The more they remain true to themselves, the more warmly are they greeted by the American audience; a huge audience all over this enormous country that is vitally interested in the dance, and that is fed up with old routine and old standards. What it really wants and what it really demands to see is life and truth and courage. The dance on the American scene has this to offer, but something ought to be done to bring the dancer and the audience much more together. They want to see each other and to like each other, but at the moment there are too many reasons that they cannot meet more often. The problem of collaboration between artist and audience is a large one. We have only to try to find out why it is a problem at all when so much willingness exists on both sides, in order to reach a fruitful solution.

**lotte goslar**

photograph by constantine



**DANCE** mime



■ Differences in belief and differences in skin coloration, two human variables that are not to be changed by shouting at them, today prevent the human race from organizing its affairs. Neither manner of difference rests upon legal or scientific evidence; the fact of difference throughout history has preceded the attempt to justify or to explain it. And since between fanaticism and cynicism the fanatic has always the louder voice and the greater incentive to action, the fact of difference has consistently provoked fanatical efforts at an absolute solution. Cynicism, with an equal obstinacy, has prevented a more reasonable hope that the fact of difference could be sublimated or overcome by any other means than tolerance, which may be defined as a restrained aversion.

Indeed, cynicism and fanaticism necessarily work together with a common will and interest to prevent any solution. Thus any hope of solution which relies only upon tolerance, while it may temporarily mitigate a more active hatred, is ineffective in providing any permanent relief. Underlying their more mystical pretensions, the religious bigot and the racial demagogue retain a practical intelligence: power and authority are the original reward of active hatred.

Bigotry and racialism have been at all times a means of effective government, a deliberate turning of strength against weakness in defense of an existing situation. The fundamental genius of human wisdom is at all times revolutionary by the very fact that any attempt to solve human problems threatens the position of those whose power rests upon the maintaining of the present situation. Bigotry and racialism represent the most practical means of diverting this essentially revolutionary consequence of human thought into self-destructive channels. The use of such means necessarily goes far beyond the contemporary religious and racial problems, but it is by the use of such means that the large-scale diversion of human intelligence into non-productive channels can be made most effective.

It is important therefore to recognize that the cure of these two basic human evils is not to be arrived at by the cultivation of mere inter-group good feeling or by sentiment. That cure rests upon the deliberate refusal of human beings any longer to submit to or permit the use of religious or racial difference as an explanation of or excuse for any discriminative action. Men's minds cannot easily be cleansed of deliberately inculcated misinformation or prejudice, except by the deliberate unwillingness of their less misinformed fellow citizens to permit the circulation or to accept the repeated publication of such unsubstantiated charges as true facts.

Such a cure is not millennial. Slavery in the time of Plato was an accepted part of human custom, as among the pre-conquest Mexicans the sacrifice of captured warriors was an accepted and required duty of the religious. Yet by the nineteenth century slavery and human sacrifice had alike become unacceptable to the active majority of the western races, as they are today unacceptable even among the most backward races under the sun. Granting that slavery has today in many cases become wage peonage, and the ideological human sacrifice has to some extent survived religious sacrifice, the gain is still measurable. So much human awareness can overcome the enduringly cynical human unwillingness to change. The dynamic of human inertia, the

everlasting struggle between growing awareness and cynical refusal of the need to change, has become so large in historical thinking during the past century that it has had two contrary effects, which are implicit in its operation. On the negative side it has promoted the smug delusion that somehow, some time things will take care of themselves. On the positive side it has produced two centuries of revolutions. Today this war of revolutions has enveloped the world. Unable any longer to wait upon the future in the hope of change, men the world over have been driven to fight the battle of religious and race differences to a finish. It is now possible to look forward to a time, perhaps in our own generation, when the deliberate exploitation of racial or religious difference will have become as unacceptable to the human mind as slavery or human sacrifice.

Toward this end three major studies of such differences as they have operated in the history of the United States have recently been published. *The History of Bigotry in the United States*, by the late Gustavus Myers, surveys with penetrating scholarship and a somewhat embittered wisdom the many forms of religious and ideological bigotry which have affected the dynamic inertia of American thought. *The Annals of the American Academy of Political and Social Science* for September, 1942, devotes some 200 pages to the problem of *Minority Peoples in a Nation at War*, including articles by many outstanding authorities on the diverse fields of American racial intolerance. *Brothers Under the Skin*, by Carey McWilliams, former director of the Division of Immigration and Housing in the state of California, summarizes in unusually readable detail the entire problem of the American minorities, offering a great diversity of valuable information as well as many suggestions toward the solution of American race problems.

Intolerance in the United States did not begin with race; it began as a struggle among religions. In an effort to preserve the theocratic control of government common to all seventeenth century European nations, the ministers of the Protestant religions in the several states had enacted a detailed mass of regulatory legislation, principally derived from similar laws already in force in England. Apart from local differences, these laws agreed in enforcing a common disfranchisement against Jews and Roman Catholics, who were regarded as enemies of God and of the Protestant theocratic state. During the later eighteenth century the effect of these laws was lightened both in England and the United States, but the prejudices engendered by such discriminatory thinking continued. By the middle of the nineteenth century both Jews and Roman Catholics had been granted citizenship. In consequence, the older form of theocratic intolerance was replaced by an increasing hatred of foreigners, centering in active antagonism against the Catholics, "ruled by Rome," and reviling the so-called "machinations of the Jesuits." This dark suspicion of a Roman plot to control the government of the United States continues to the present day; it reached a fresh virulence during the presidential campaign of Alfred E. Smith. The accompanying hatred of all Jews as foreigners also continued. Neither form of bigotry is now so evident as in the days of the Know-Nothings, but there is reason to believe that the active racial discrimination against Jews has revived in this country since the rise of Hitler. (continued on page 34)

## BIGOTRY and the color of the skin

by Peter Yates

# URBAN REDEVELOPMENT

—it's wonderful

by Simon Eisner

■ URBAN REDEVELOPMENT is the subject of discussion of many diverse and often opposed groups. One might paraphrase the Mother Goose stories and say that the "landbutcher, the banker and the battleship maker" are all interested and involved in the proposals now being studied. It is true that they may have different motives behind their activities, but at the present that may not be of particular importance. That they all may benefit from the completed job is sufficient to keep the discussions going and the hopes high for ultimate realization of at least part of the program. After all, the concern of each is the creation of conditions which will permit the city to regain its place in the world as a center of human activity. All have discovered that their investment in the city, be it economic or social, is in serious danger, and they are becoming interested in urban redevelopment as an effort on their part to do something about it.

Here in California many groups are working on portions of the complex redevelopment problems. The work being done deals with enabling legislation and with specific proposals for treatment of certain of the more obviously blighted area. The regional planning and development section of Town Hall, Los Angeles, and the Commonwealth Club of San Francisco are both working on a legislative program which would permit California to participate in urban redevelopment under the proposed federal legislation now under consideration in congress. Both the Wagner act and the Thomas bill anticipate local initiative and to a great degree local control of the basic elements of the program of land assembly and replanning. The proposed California act would provide means for this activity, and set standards and regulations governing participation. These legislative considerations constitute a great opportunity. Likewise they pose a great threat unless certain considerations and safeguards are incorporated in them.

The definite proposals for redevelopment, so far, have been more the development of techniques and standards rather than precise plans which are ready to be applied to the areas with which they deal. It is interesting to note that all of the proposals do not deal with great multiple-housing developments. Proposals now being made in the offices of the Regional Planning Commission, in Los Angeles, deal with the redevelopment of an area which obviously should remain in single family units. The studies indicate that this will be possible with a minimum of cost and change, yet with great resultant benefits. The Haynes Foundation has prepared many studies of the blighted Bunker Hill area. Proposals for treatment of this area have been made by the City of Los Angeles planning department, and the fifth year students at the University of Southern California School of Architecture and by others. The Greater Los Angeles Citizens Committee is studying another critical area and has prepared preliminary proposals for treatment. These studies are all of great value, for they are anticipating the future and are placing in visual form the ends sought, so that popular understanding and support may be rallied behind the projects.

These considerations are not new to the professional planner, for discussions have been going on, especially on the national level, for several years. Planners have long recognized the causes of blight and decay, which has been responsible for the decline of our cities. The lack of planning in the past has made way for the despairing conditions of the present. They have known that blight is a cancer that spread through the physical community and has no respect for jurisdictional boundary lines or wishful thinking about the always increasing value of urban property in an area of increasing population. They have sought to detach their considerations, at times, from the social and economic implications, and have endeavored to solve the problem as a matter of physical improvement alone. Realization of the impossibility of this approach has come quickly and the studies being prepared have reflected the change to realism that indicates a hopefulness for the future of this important work. Planners realize, more and more each day, that they have greater responsibility

to the people of their community than the mere administration of principles of land design. This truly is progress.

There are many people in these groups who do not agree that cities in their present form are a proper living place for mankind. They infer that perhaps the slow death now apparent is after all a fairly natural result of the continued technique of building cities on the principle that technological change has not affected the cities' form. Redevelopment over the old base, as in San Francisco after the earthquake, would be a greater mistake than reviewing the changing world and designing our cities to satisfy the new conditions.

Planners have advocated great green belts, as breathing spaces, about our urbanized areas. This has frequently been interpreted as applying only to the outlying and yet undeveloped portions of our region. It may well be considered that this type of land utilization in blighted areas would do more to make a sound and healthful city than the filling of these areas with "super density" apartment buildings.

Another group vitally interested in urban redevelopment is the Urban Land Institute. This group is one of the biggest boosters for urban redevelopment legislation on the national level. Advocates of redevelopment look with pride on this addition to the ranks of the people fighting for better housing and working conditions and observe that the real estate interests are becoming socially conditioned. Perhaps this is so, but it is to the interest of the American people that we take no chances and see that the legislation is framed to make possible redevelopment which will guarantee that the greatest number of us shall benefit from this work.

As a commentary on this last point, it may be well to mention one of the issues raised by some of the proponents of the legislation now under consideration. They state that land in the blighted areas is now at its lowest value, and thus the agency (the government) assembling it will be able to purchase it at a low price, and any increment which obtains due to the regrouping and speculative possibility of the future development project will be the gain of the assembling agency. Can anything be wrong with this picture? It seems that the difficulty lies in the possibility that there may not be any increment of value for anyone but the organization which exploits the land after the assembly takes place, and the LOSSES incurred in the assembly, in the vacation of streets, in the dedication of new streets and in the lifting of the mortgage structure, will be the loss of the assembling agency. Is that why these groups are not actively combatting the government doing the assembly and permitting the people to pay the bill through taxation? . . . (Under other circumstances this same group would surely have raised the hue and cry of the government engaging in the real estate business and destroying private initiative.) Let us be realistic. We know that cities will attempt to revive themselves through the use of urban redevelopment techniques. We must strive at least for the following regulations and controls if this work is to really be of value:

First, if some method is found to assemble land for redevelopment, and legislation is provided to lift the burden of the mortgage structure from it, then some means must also be provided to assure the people that such a condition shall never again occur. To state it simply, if the federal government or the local government is to expend the people's money for the assembly of real estates for redevelopment, then the land should remain in public ownership, as a trust, for all the people. Pumping the water out of the cellar is only one of the tasks—seeing that the cellar remains dry is an even more important consideration. This will, in my opinion, be possible only if the land is retained in public ownership, because control over the use of private property is too easily changed by changing political factions.

When the land is leased to private corporations for development, the length of the lease should be for just as long a period of time as is necessary to amortize the investment, plus a reasonable profit. A reasonable profit should be defined as "an amount not greater than that

continued on page 36



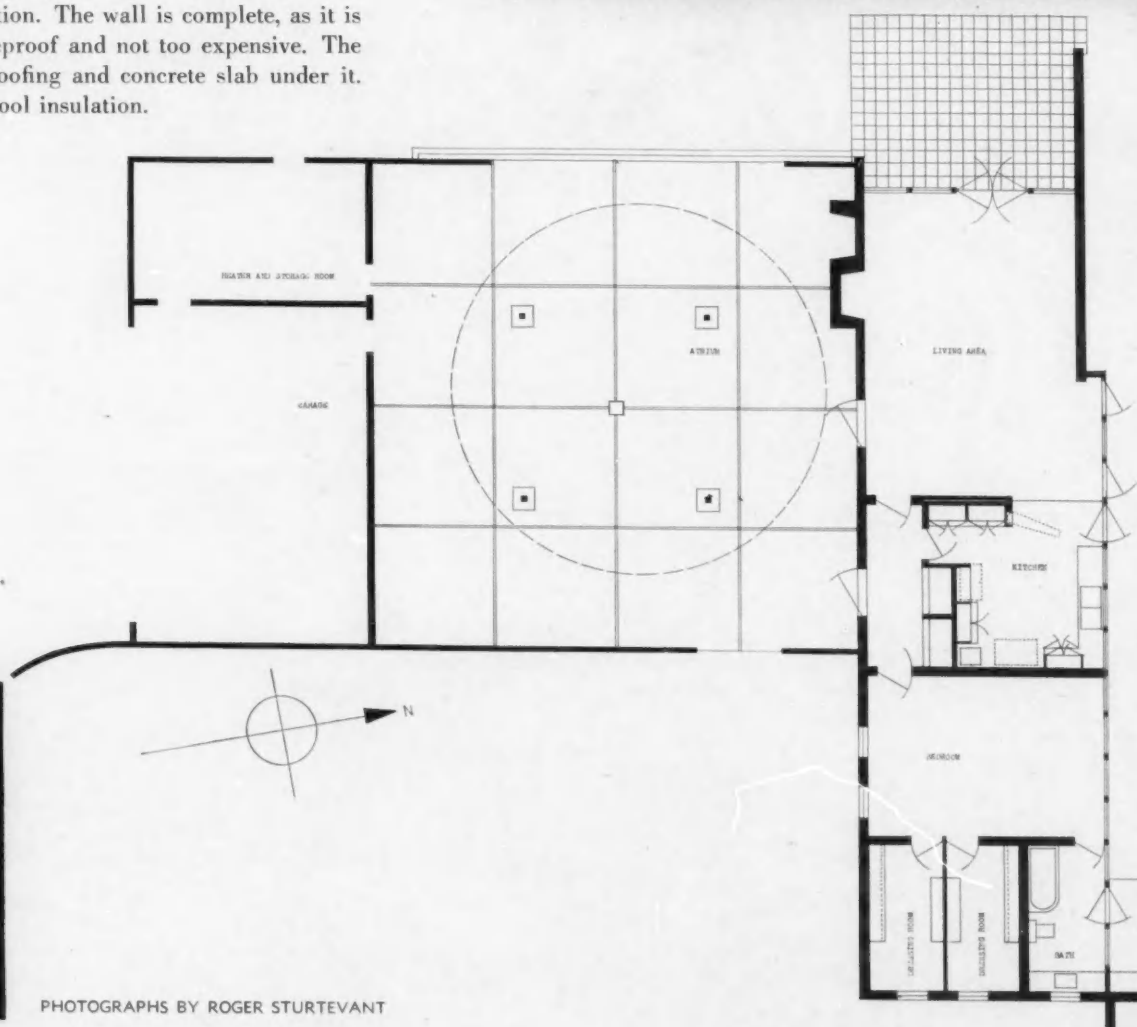
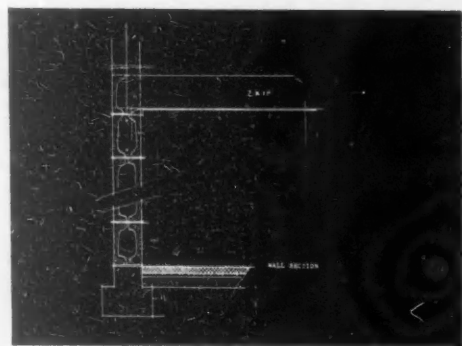
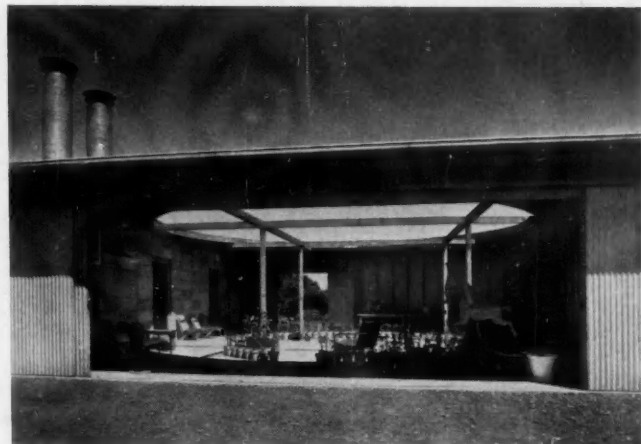


**T**HIS house started with the idea of being a redwood plywood dwelling that would be used by the clients temporarily, then moved later to be used by the gardener or caretaker. The estimated cost, however, was greater than expected, so a figure was obtained on the basis of a permanent concrete block house. The cost being very little more, it was decided to make the change. The clients desired a house which would be all on one level and definitely *not* white. They wanted it planned on a simple scale within which they could live and do their own work. The result is a fire-resistant house with no upkeep, with easy housework, and exciting in form and idea.

The clue to the whole project is a 40x40 atrium with its opening to the sky and large sliding doors to the west. When this door is closed there is complete outdoor privacy and a fireplace for use during chilly evenings. The floors are washed concrete showing the aggregate and divided by wooden strips. The entire atrium and garage structure is of untreated corrugated galvanized iron on a wooden frame. In the house itself a large glassed area to the west in the living room permits the entrance of the winter sun. It also, with its north wing wall, gives a warm winter corner. The glass areas to the north look to the oak trees on the creek and make the rooms light at all times of the year, yet no heavy curtaining is needed to keep out the sun.

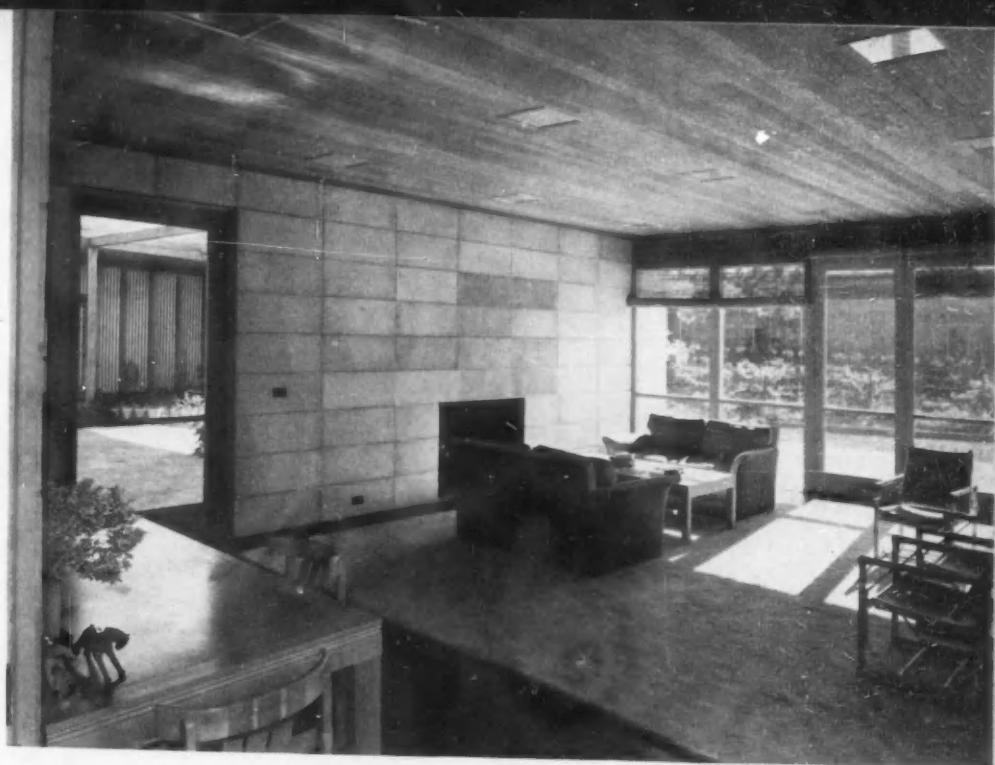
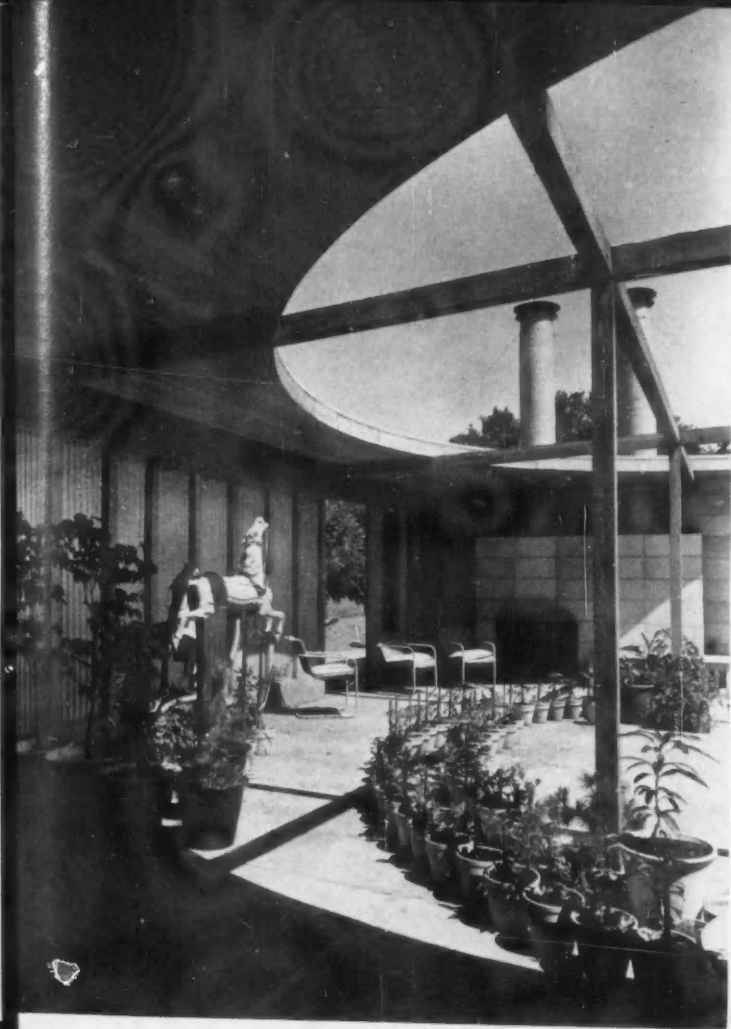
A large sliding door permits the kitchen to become an alcove off the living room. This door can, however, be closed for privacy and serving can be done through the hall.

A forced air gas-fired furnace is placed in the closet off the front hall. There is no basement and no attic. The house is lighted by flush ceiling lights which, because of their number, make the entire ceiling look translucent, and this effect avoids the usual spotlight appearance of such installations. The walls of the house are concrete blocks 12x30 feet. Reinforcing is placed at each vertical joint and a column of concrete is poured, using the blocks as forms. There is no paint, no upkeep, no deterioration. The wall is complete, as it is laid up and, among other virtues, it is fireproof and not too expensive. The floor is red tile with a membrane waterproofing and concrete slab under it. The ceiling is of resawed pine with rock wool insulation.

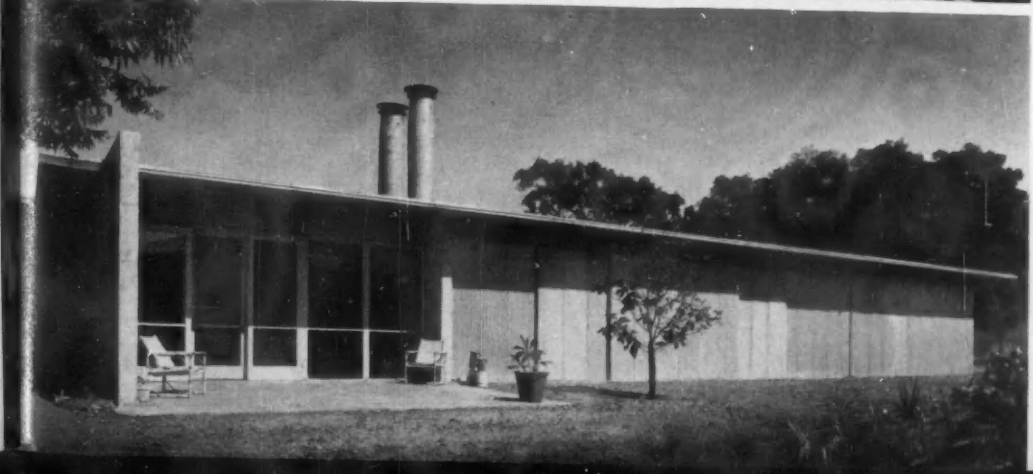


PHOTOGRAPHS BY ROGER STURTEVANT

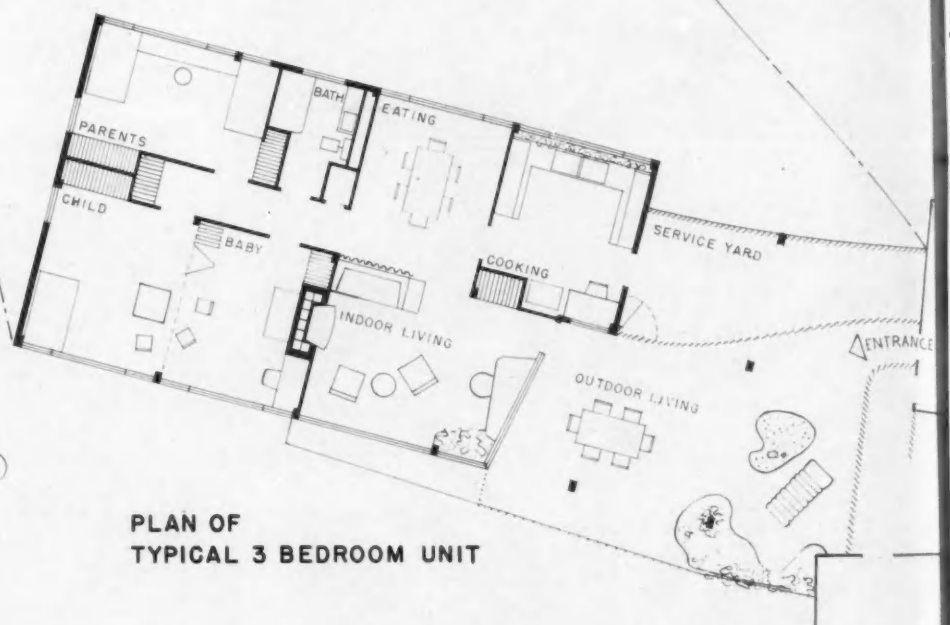
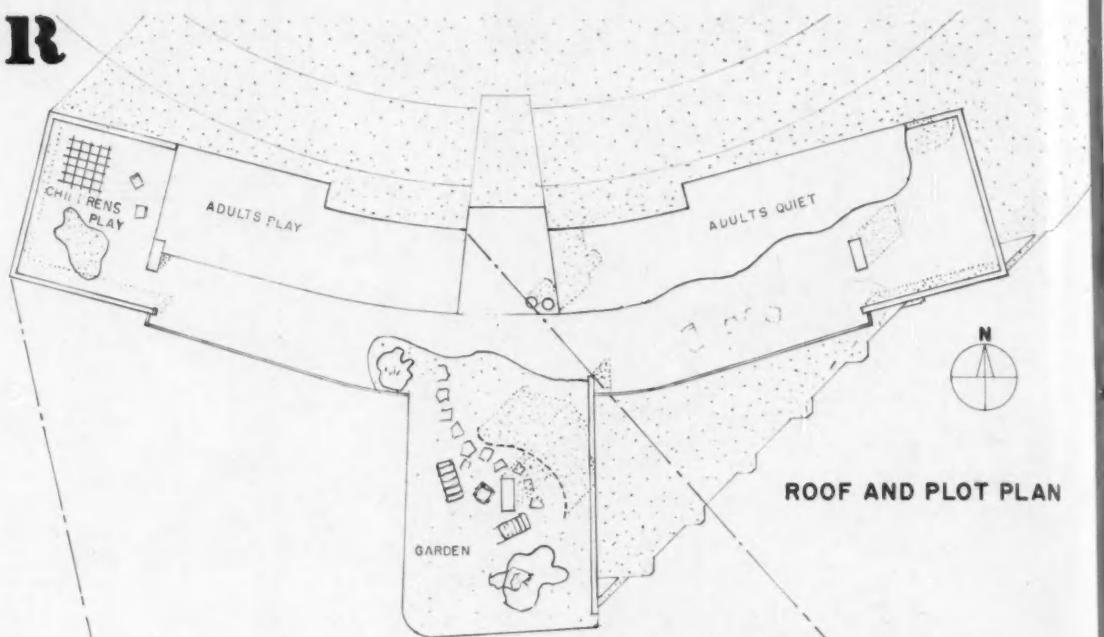




**OWNERS:**  
Dr. and Mrs. Saxton Pope  
**LOCATION:**  
Orinda, California  
**ARCHITECT:**  
William Wilson Wurster



# DESIGN FOR POSTWAR LIVING 1



PLAN OF  
TYPICAL 3 BEDROOM UNIT

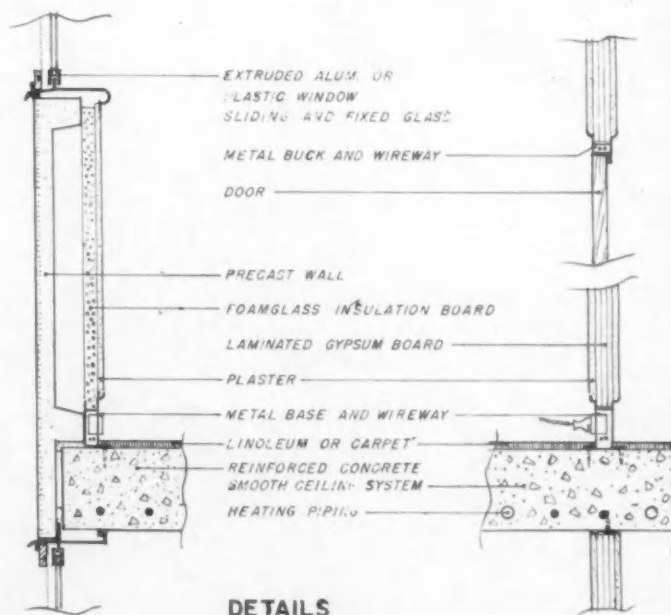
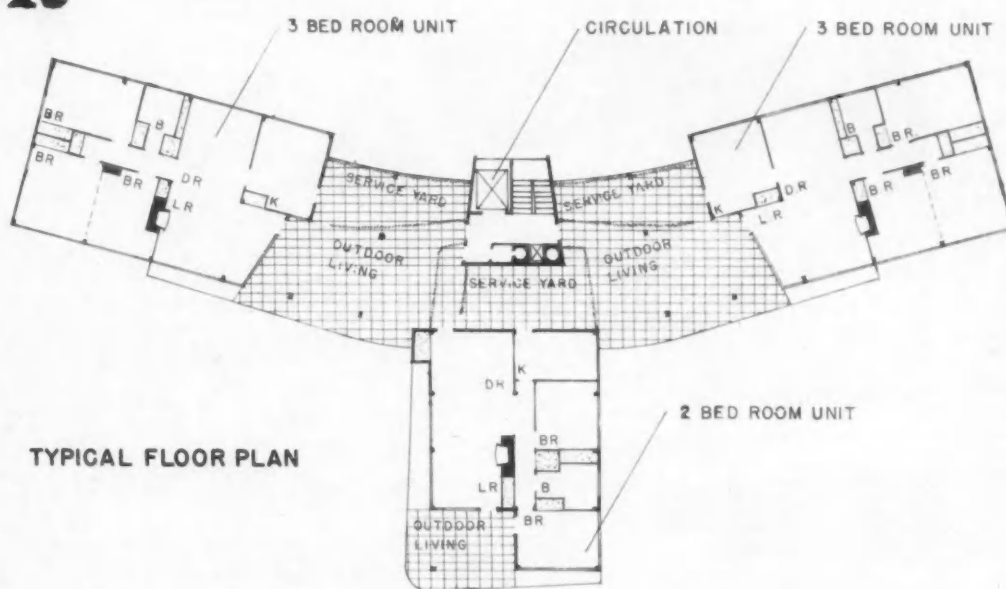
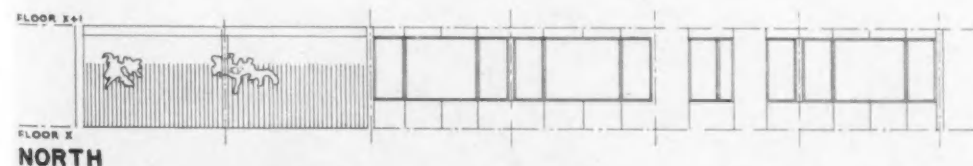
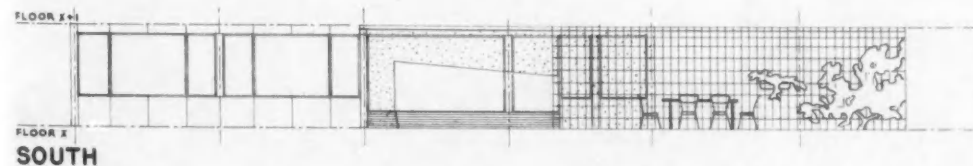
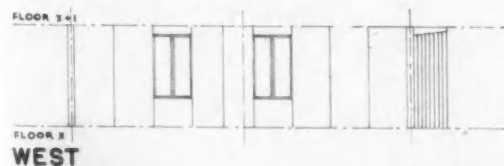
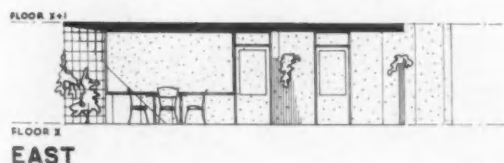
HUSON JACKSON AND HENRY SHOTWELL



The past decade has produced many excellent technical and esthetic solutions to the problem of the individual house. But it remains for the postwar to bring forth a similar solution for the problem of multiple housing. Already our cities are taking steps to rebuild themselves on a vast scale. What pattern shall this new development take? We believe that the answer must be (1) the reassembly of large tracts of land; (2) the abandonment of the old tight street pattern in favor of the super block, and (3) the erection of high buildings set in relatively open areas. In this way only can an urban pattern be created in which the required density of population is combined with adequate housing standards and adequate open areas for recreation and protection. The high building must be made a safe and desirable living place for the average family with children. It must combine the desirable features of the individual dwelling with the convenience and comfort of an apartment. Consequently we have provided in conjunction with every unit an out-of-door space for children's play or adult relaxation and a service yard for clothes drying, keeping the baby carriage, garden tools, etc. At the same time, space is available on the ground floor and on the roof for game rooms, social rooms, tenant work shops and special play and recreational facilities. In certain buildings, where desirable, space on the ground floor can be allotted for stores, a nursery school, health center, or other facilities required by the community. Each building will be set in an ample park area affording playground and garden facilities.

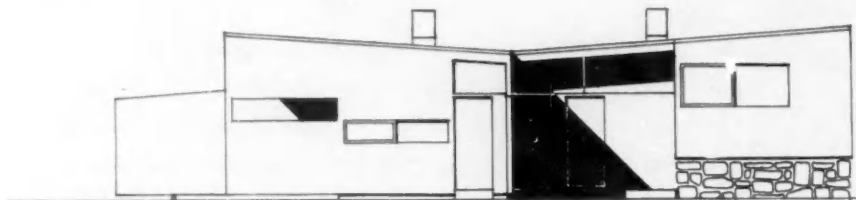
# DESIGN FOR POSTWAR LIVING

2

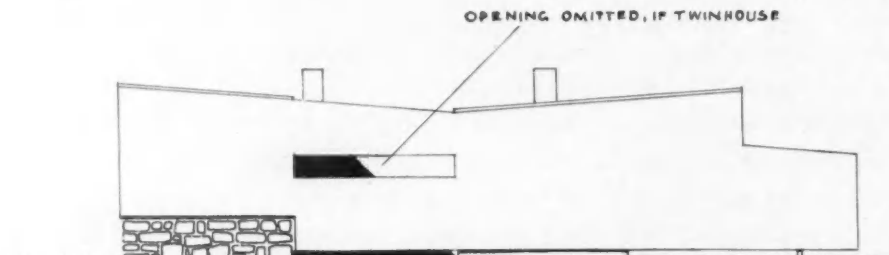


# ELEVATIONS

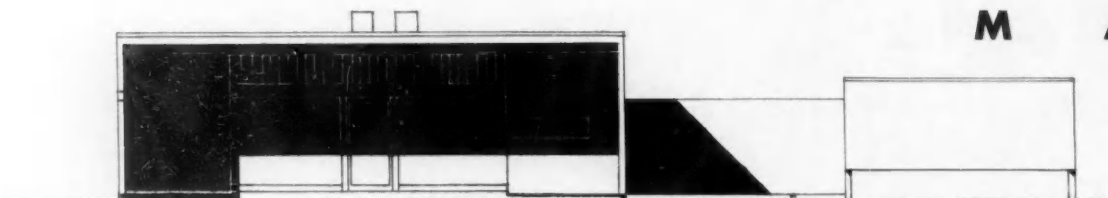
1/8" = 1'-0"



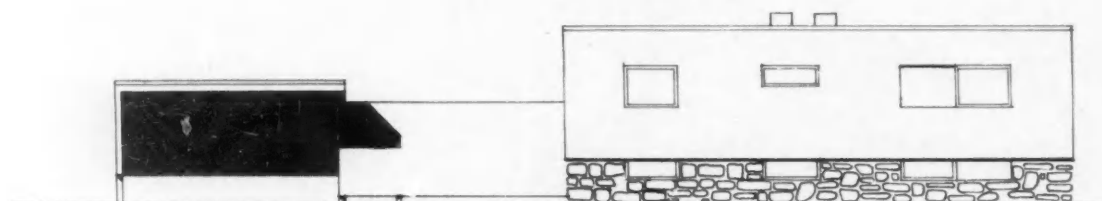
EAST



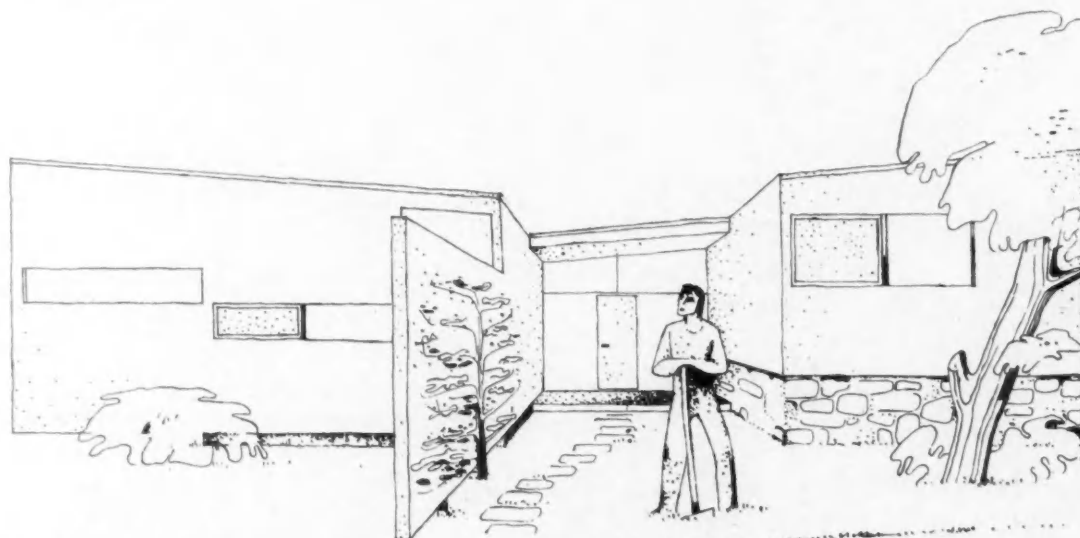
WEST



SOUTH



NORTH



ENTRANCE VIEW

• Yes, the postwar man will have a vast technical experience. His house will be heated, protected, insulated, mechanized and erected altogether on a scale far more developed than in pre-war times.

However, he will more than ever appreciate privacy and his intimate, complete milieu. He will tend to use his mechanized equipment to supply color and balance in his life, especially if he is returning from the war. His mechanized world, his job, will probably keep him busy not more than three or four days a week. He will quite naturally want to utilize his free time around the house, which ought to be a more versatile instrument.

This design is not for a minimum shelter. It is for a rather high standard of living. Its estimated price is around \$5400. Consequently it corresponds to an income class of \$2500-\$3000 a year; but it shows (regardless of its technical standard) a direction of living which is worth investigation.

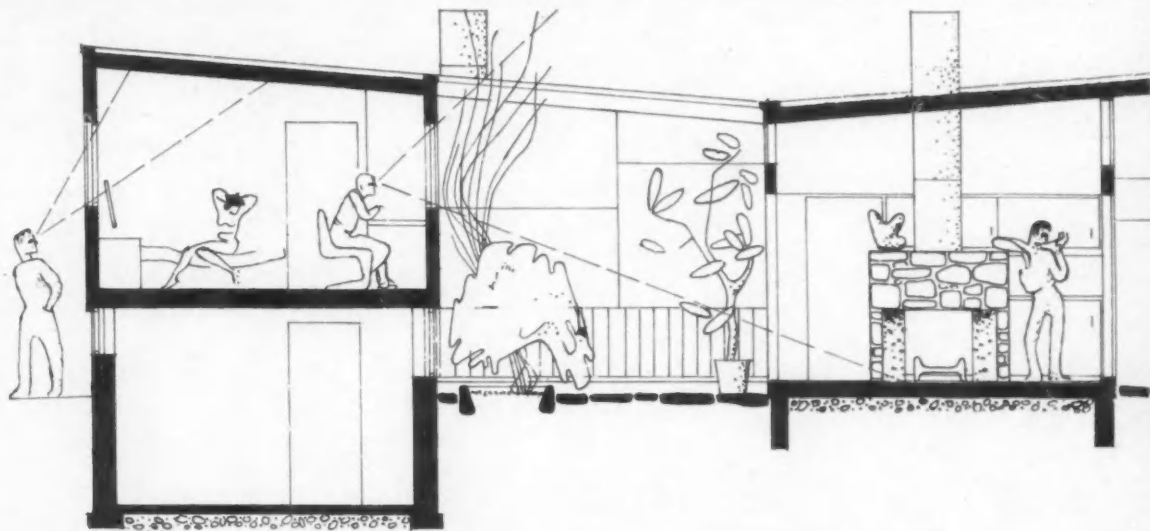
There are two separate zones, connected only by the entrance hall. One is for common living, eating, sport, games, gardening, visitors, radio, for every day's dynamic living. The second, in a separate wing, is for concentration, work and sleeping; the bedrooms are designed and dimensioned so that they may be used as private studies. Between the two zones is a patio for flowers, plants; visually connected with, or practically a part of, the living room and the hall.

The outdoor areas are organized. First, the entrance and parking area is screened from the service yard and from the other activities of the house. Second, the patio, which is the dominant impression on entering the house. Beyond the living-dining room is the third outdoor area, the south porch—for games, gardening, outdoor dining, play space for children. And fourth, between the kitchen and the garage, accessible to the main garden area, is the work yard, two steps from the washing machine at the kitchen door.

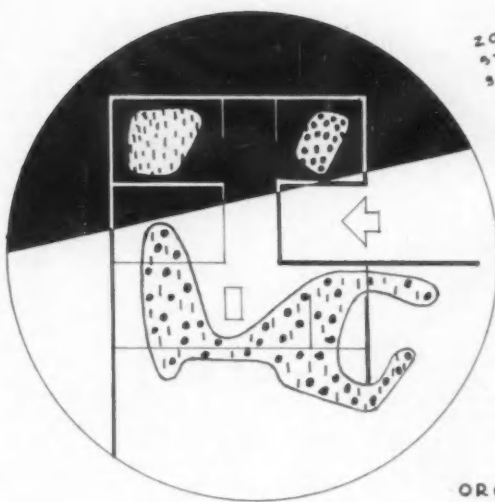
The openings—windows, glass walls—are designed not only to allow broad vistas but also to afford protection from curious lookers-in; they are calculated both to catch the sun in winter and to protect against it in summer. An interesting potentiality of design as to twin houses is shown on the first sheet. None of the rooms has common, party walls. Utmost privacy of the patio.

M A R C E L





SECTION A-A  
1/4" = 1'-0"

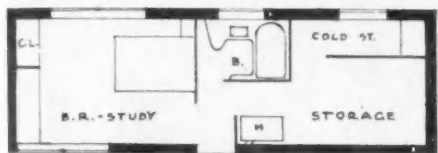


ZONE FOR PRIVACY,  
STUDIES,  
SLEEP

FLOW OF LIVING IN HOUSE

ZONE FOR MIXED ACTIVITIES,  
NOISE

B R E U E R



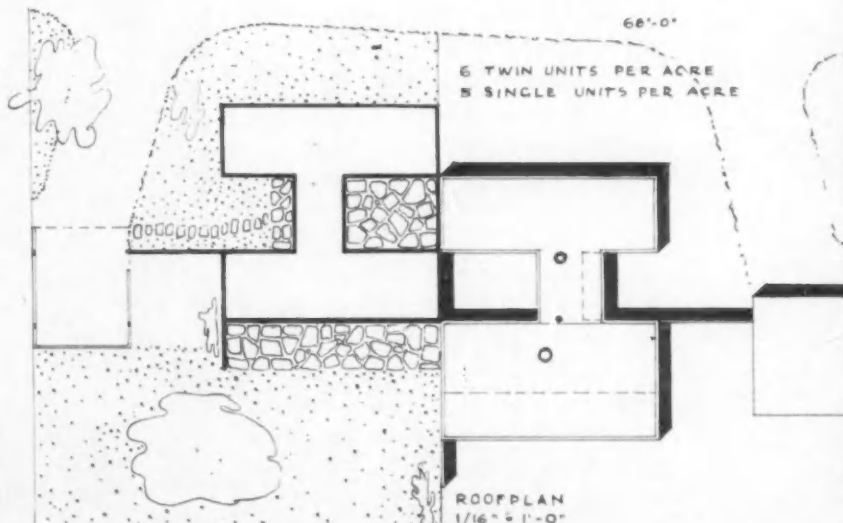
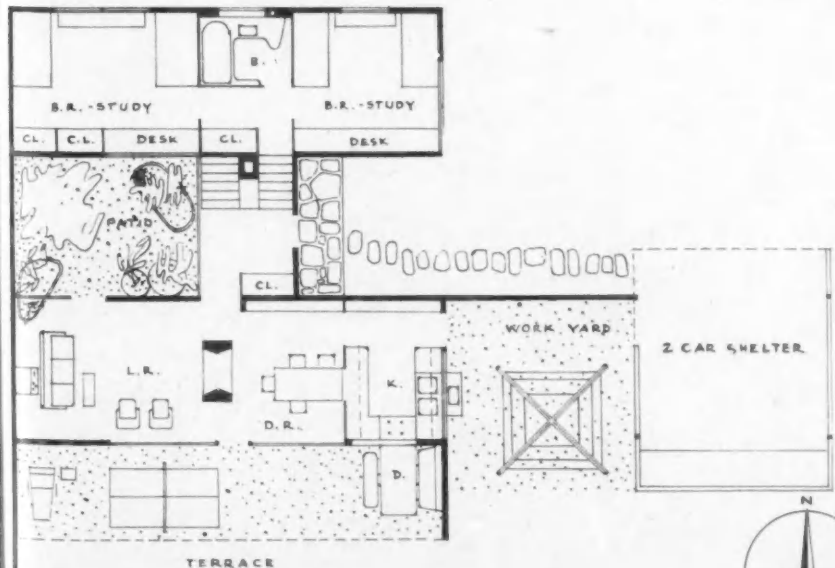
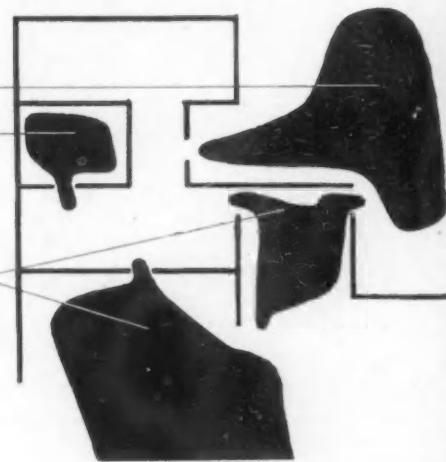
ORGANIZATION OF OUTDOOR AREAS

1. ENTRANCE, PARKING

2. PATIO, PLANTS

3. SOUTH PORCH, GARDEN,  
GAMES, VIEW

4. WORK YARD



ROOFPLAN  
1/16" = 1'-0"

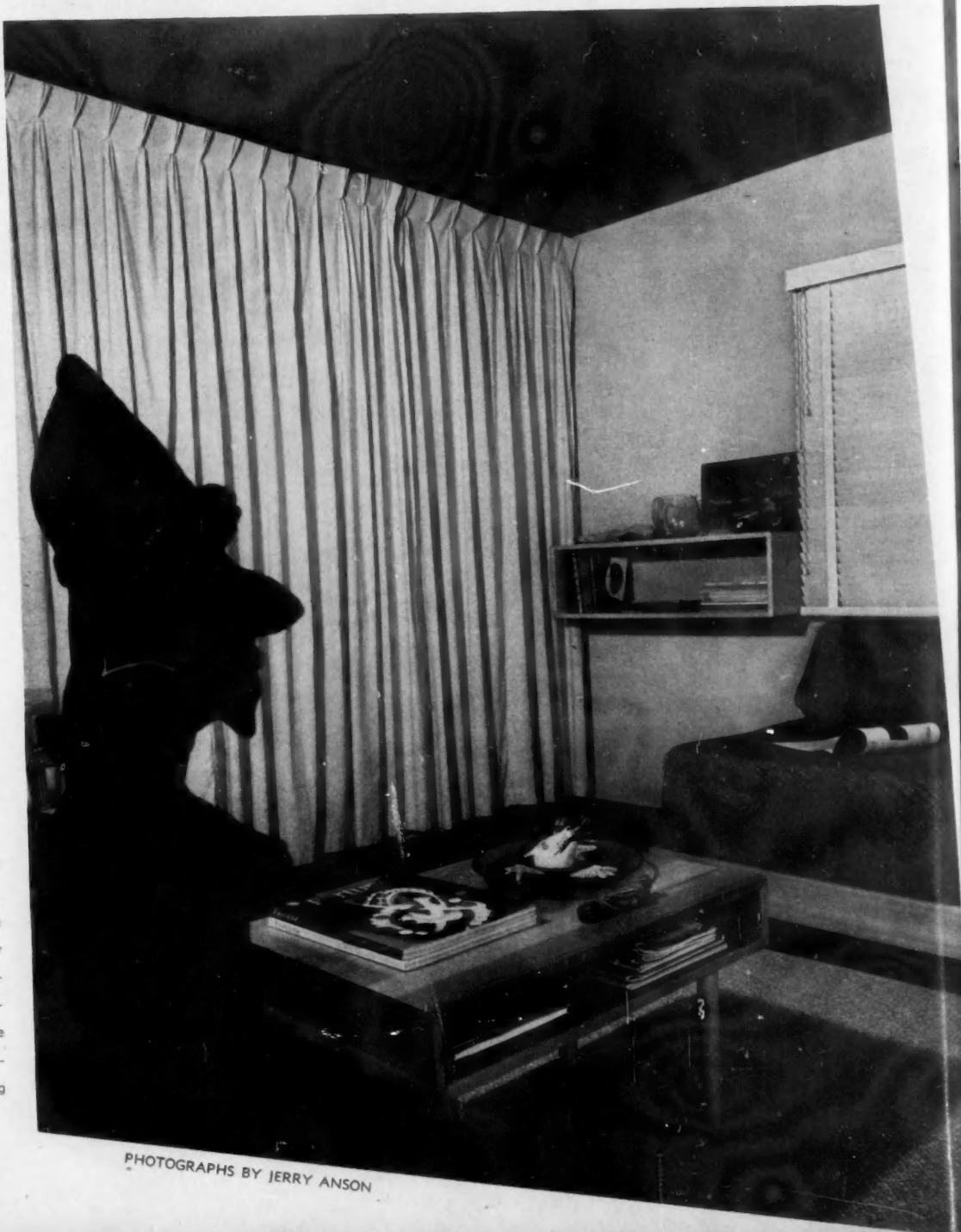


## DURATION APARTMENT

designed by Alvin Lustig

• Material restrictions, a limited budget, and the general feeling that this was a temporary "duration" apartment dictated the terms of the design. The aim was to create a pleasant, unified background which still represented a small investment in time and money, so that there would be no hesitation in disposing of the furniture en masse on moving to larger, more permanent quarters. No architectural changes could be made in the room itself, which fortunately was quite neutral and inoffensive.

The furniture has been built of white pine and finished with clear lacquer. With the exception of the bookcase, no piece cost over \$10. The chairs are made from  $\frac{3}{4}$ -inch plywood which came from a rare and private stock. They are wrapped with black "rug filler" which is a heavy-weight yarn used for making rugs. The ceiling is gray-blue, the wall of drape, lemon yellow Indian head, the floor deep red linoleum tile. The walls are a warm tan-gray. The cover for the couch is terra cotta, and the rug is a neutral oatmeal color.

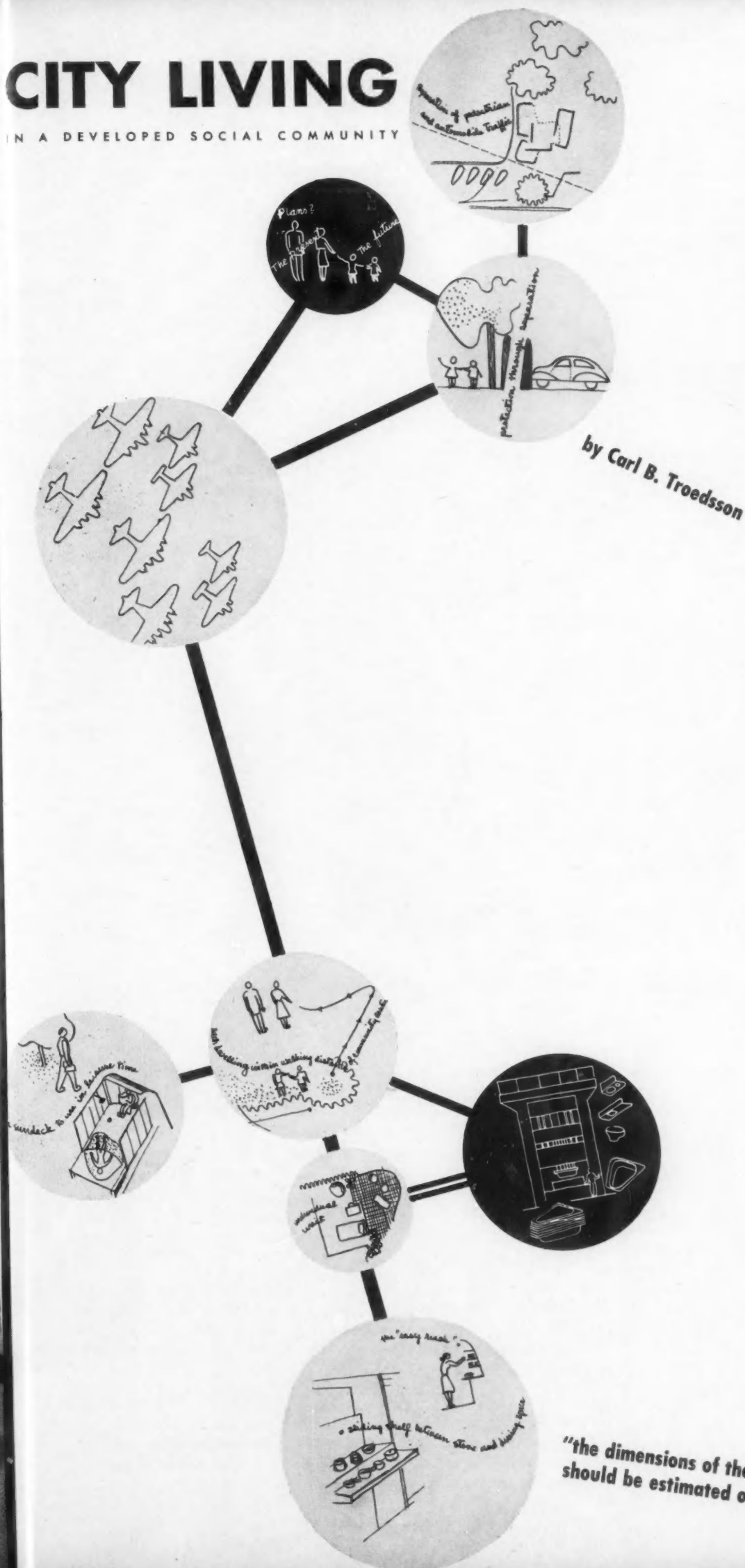


PHOTOGRAPHS BY JERRY ANSON



# CITY LIVING

IN A DEVELOPED SOCIAL COMMUNITY



● FOR THOUSANDS OF YEARS cities have grown without concern—like children growing up, they generally just grew. Came the twentieth century with its mechanical transportation, a great blessing and a great city builder—but with its logical offspring, the automobile, multiplying by the millions every year, crowding cities, filling the streets with danger.

What is becoming of *life* in our cities? Where are our children now to play? Where may adults rest and recuperate? Where do the aged find a safe spot? What is becoming of our civilization? The job of our century will be to return civilization to our cities, to raise the level of the city life to that of our industrial advance, to create harmony. What, then, are the prime requirements on which we must base our new life?

All peoples that are aware of a future, plan for their children. In our day the child needs safety from the new mechanical transportation, and healthful living. For the youngest there must be safe play areas—sand-piles, swings, slides, etc. The child must be able to walk to school in perfect security along areas devoted to the pedestrian alone. As he grows there should be available the kind of schooling and the kind of recreation that his age requires, all reached by safe walking areas. Till the child is grown and enters the ranks of auto drivers, he should be brought up in the security which only complete separation of pedestrian and automobile traffic will bring about.

As the child has certain definite needs which will underlie the planning of a group of homes, so does the adult. There should be available within a short walking distance such activities as a library, building for spiritual worship, work shops to which the members of the community can go to use the available tools—lathes, benches, saws, metal work tools, weaving looms, etc. There must be a nursery in connection with the school where children can be cared for during hours when the parents' absence is necessitated. Also there should be a laundry with attendant, a restaurant, together with a delicatessen counter where prepared food can be purchased.

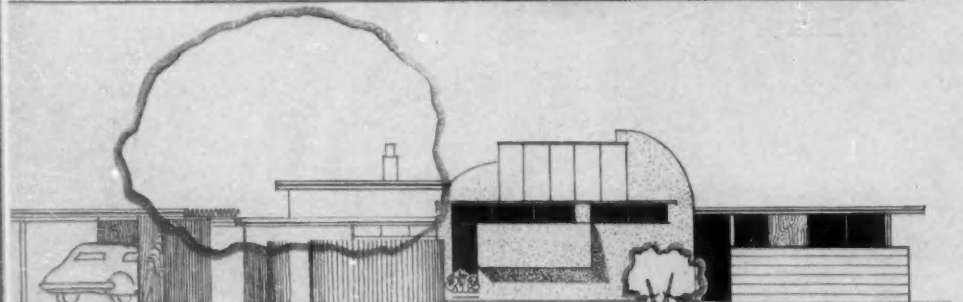
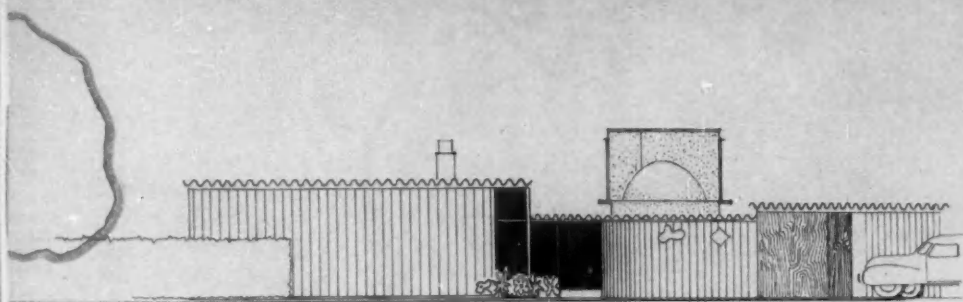
In their needs for activity the aged approach the very young. They do not need a great deal, but what they do need should be quiet and safe, sheltered from the dangers, the noise and the confusion of the present-day streets. A quiet and safe place, a bench in the sun, a walk along a pleasantly shaded path among trees and flowers, a place where they can bowl, play rogue, or pitch horseshoes.

We thus inevitably come to the conclusion that new residential sections should be planned as community units, the size of the unit to be determined by the walking distance from the farthest unit to the community center—and that old residential sections should be replanned. There should be complete separation of pedestrian and automobile traffic. The homes will now be planned with two approaches, one from the street and one from the park area. Instead of being eruptive, dangerous and disintegrating, city life will become concentrative, safe, healthful, constructive, and civilized.

## LIVING IN THE HOME

The activities of the home are divided into *group* and *individual*. The family gathers (continued on page 28)

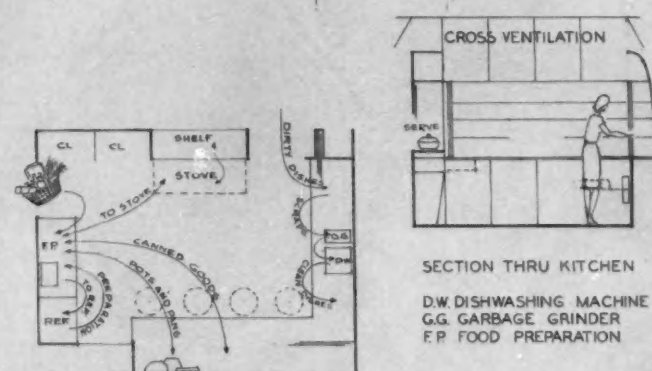
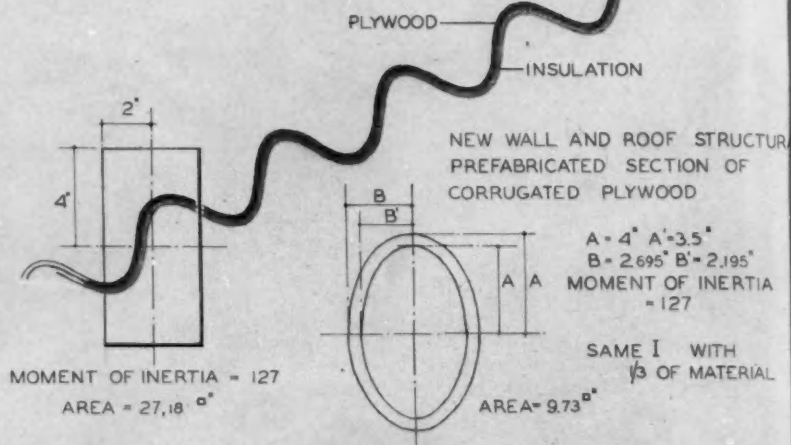
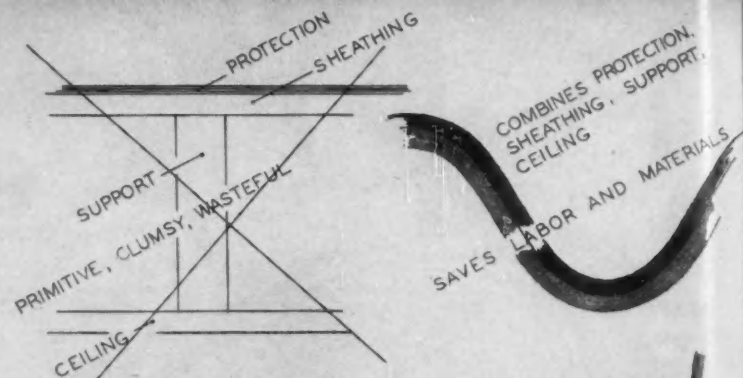
"the dimensions of the component parts of the functional city should be estimated on the human scale and in relation to human needs"



STREET ELEVATION



PARKWAY ELEVATION



KITCHEN LAYOUT

in the living room or the patio, alone or with others. This section of the home should therefore be separated from that in which the individual carries on his activities. The individual needs privacy—the growing child, the adult, the aged, they all need their own small domains. Such a domain should contain a bed, a desk for study and writing purposes, and a sheltered terrace. Here the child or the adult has his own, to enjoy apart from the demands upon his energy made by group association, to take care of, sleep and work in.

The mother's work in the kitchen is lightened by the complete set of labor-saving devices built into the prefabricated unit, from refrigerator to garbage grinder and from stove to dishwashing machine. The kitchen in activity usually stands with cupboard doors open in all directions. Only a few shelves within easy reach are constantly used, others are too high or require stooping. A definite work space with good light, running water, close to the refrigerator and stove. When the kitchen is to be in use the two sets of sliding panels are pushed together, exposing the shelves that are located within the "easy reach" limit, and providing the proper space for pans, dishes, cutlery and other kitchen equipment. The built-in stove is wide and shallow, providing cooking plates in width instead of depth. The oven is built into the wall with a flush glass door through which the progress of the roasting or baking can be watched, while the stove which is mainly a shelf for the support of the cook plates is pushed back into its recess in the wall when not in use. For eating in the kitchen, stools swing out from the wall, providing seats along the counter. Serving in the dining space is facilitated by a sliding

panel on the shelf above the stove. Cross ventilation is provided through both kitchen and bathroom.

Dad comes home after having worked inside a factory all day. He heads for the sun deck, and sheltered from the wind he lies down under the plastic half-dome to acquire the healthy color of the true Californian. A shower, and he can relax in an easy chair in the sun or in the shade, reading the paper till the delicious odors of the soon-ready dinner drive him down.

We will have automobiles embodying all the marvelous advances made during the war, entirely new and different. "The postwar automobile will be the same as the last prewar model," says Alfred Sloan, president of General Motors.

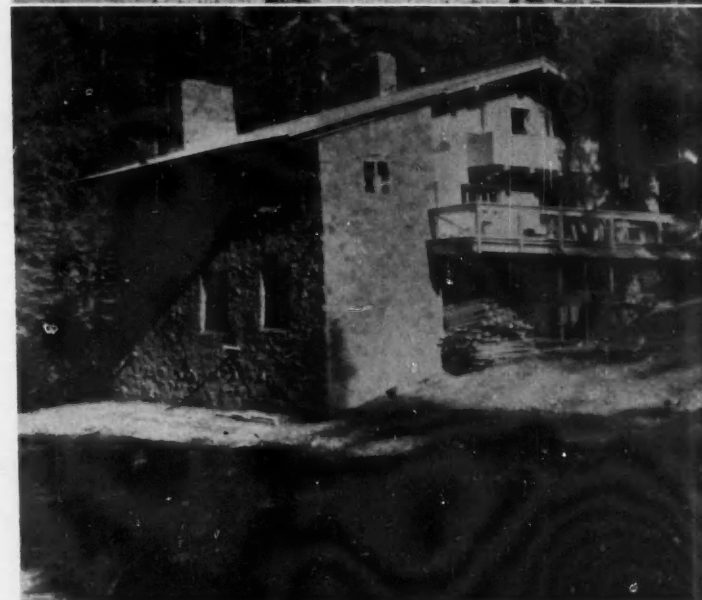
What about buildings?

What about plastics in building?

*Product Engineering Magazine*, April, 1943, "PITFALLS IN POSTWAR DESIGNING"—Because of the success in converting to war production, many companies have been led to believe that they can make almost any product successfully. The maker of sheet-metal lockers might be tempted to go into the manufacture of airplane parts, little realizing that he is in an enviable position to develop new lines of sheet-metal structure for applications other than the conventional lockers. Such application might include sheet-metal built-in closets for the home and sheet-metal cabinets or housings for other purposes . . . new types of constructions and new designs that possess outstanding sales features."



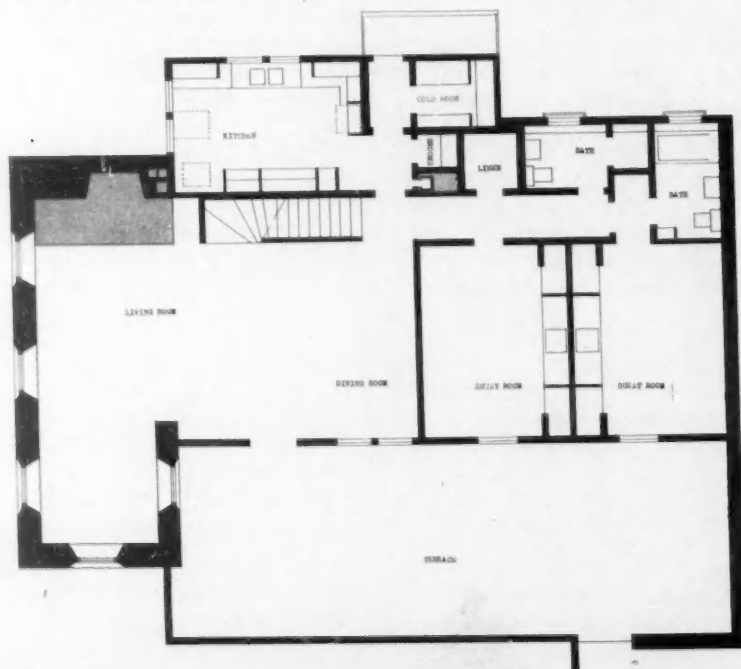




## S K I L O D G E

Architect, William Wilson Wurster in collaboration with the owner, Jerome Hill.

● This commission presented the architect with a particularly interesting problem—that of creating a special purpose building in collaboration with a client who knew what he wanted and knew what to do about it. The architect, obviously relieved, immediately reassured him that all would be well if the matter could be freely discussed and the problem attacked directly. All this resulted in what the architect has called his very happiest collaboration. The house was actually done before the drawings were complete, and though there were many changes, all of them were made to the complete satisfaction of both the client and the architect, who by now had been joined by an excellent and thoroughly reliable contractor. The lodge is well and carefully built, with everything insulated, and the roof adjusted as to slope at the suggestion of the client, who wished the snow to stay on. The general plan explains itself—large storage space, good organization of living and work areas; all of the wood being left pretty much alone.





# new developments

## Here is a definition of the general contractor and his value in the economy of building construction

When a major construction project leaves the draughting boards of its engineers and architects today the general contractor who will carry it to completion undertakes a job that is not too well understood—a job that often is misunderstood, that is frequently underrated. It is a job which has to do with a specialist coordinating other specialists.

Therefore, in preparation for the huge volume of construction work which is certain to follow the war effort, it would be well to have a definition of the general contractor and his place in the economy of building construction. The general contractor did not just happen on the scene. He is the product of the most efficient building procedures which have yet evolved.

In the earlier stages of modern building, 50 to 100 years ago, materials used in the construction of the better types of permanent structures were few in number and consisted principally of stone, brick, wood, plaster and paint. As the iron and steel industry developed, this metal took a prominent place in structures, first as simple cast iron columns and later as beams, columns and trusses.

At a still later period steel and other metals were used in plumbing and heating with large quantities of pipe, radiators, etc. Then came steel windows, doors, partitions, ducts and cornices, until today metal plays a very prominent part in building construction. At the beginning of the century Portland cement was developed and reinforced concrete soon replaced stone as a foundation material, and in recent years has almost eliminated stone and, to a lesser degree, brick as a structural material.

In these earlier stages of building construction stone and lumber were dresseded at the site. Even the doors and windows were manufactured on the job. Practically the only manufactured articles to be brought on the job were brick, glass, a few articles of hardware, some roofing materials such as slate or copper and materials for paint.

At the time there was very little occasion for specialists on the job. The general contractor was simply the "builder." But with the development in the last 25 years it became more and more difficult for one firm or organization to perform all the various types of work and services required.

Today there are specialists or subcontractors in the following: Structural steel, reinforcing steel, steel seash, steel doors, steel partitions, sheet metal, fire doors, heating, plumbing, ventilation, electric wiring, electric fixtures, roofing, plastering, painting, acoustical work, glazing, floors, floor covering, window shades, window cleaning and frequently such items as grading, excavation and foundations. It is not unusual to find 25 to 30 specialist contractors on one building construction job. With further development of new materials and methods the number will probably increase considerably.

As a result of the present high degree of specialization, the question is often asked, "What is there for a general contractor to do?" In terms of dollars the percentage of work done on, say, a Class A office building by forces directly on the pay roll of the general contractor is relatively small. Perhaps as little as 10 per cent of the total cost. If, then, the general contractor performs only a small part of the work himself, why should the owner place a contract in the hands of a general contractor? What need is there for a general contractor? Why pay the fee to the general contractor for handling all these various subcontractors? And why not buy the various services direct?

The answers to these questions are obvious to those in the construction industry and especially to architects and engineers who are frequently called upon to supervise a construction job. The answers are, however, not so obvious

to many and can be briefly stated. In the first place the co-ordinator of 25 to 30 specialized subcontractors requires a high degree of skill in planning and experience in administration.

Each sub is especially concerned with his own operations and, unless carefully supervised, will carry on his own operations without regard to other subs. The function of the general contractor is that of job manager. He carefully prepares time schedules covering his own operations and each sub. In most cases he must consult with subs as to availability and delivery dates of materials. He co-ordinates the activities of the subs so that each can act harmoniously and economically. He, at times, must act in the capacity of a referee or umpire. He must have a construction superintendent on the job at all times who knows the details not only of his work but also that of each sub-contractor.

Secondly the general contractor must act as procurement agent in the selection of each specialist on the job. He must know the strong points and limitations of each subcontractor considered for employment on the work. Some are capable in one type of structure and weak on others. Some produce results of high quality at higher prices. Some the reverse. The general contractor must select the one best suited to the particular problem.

The general contractor also must be the expeditor of the work to see that schedules are followed and materials made available as required. He must act as liaison between architect, engineer or owner and the sub-contractors. He must act as disbursing agent to see that estimates and requests are in proper order and to make payments progressively as they become due.

The functions of a general contractor cannot be properly carried out by the architect or owner, unless the architect or owner should have the qualifications, time and experience of a general contractor and this is rarely the case. The architect certainly could not be expected to carry out job management for the same fee he would receive for architecture and job inspection. The owner, as a rule, has neither the time nor the experience in such matters.

The question often arises as to whether or not a structure would cost more if all of the work is handled through the general contractor. In general it is safe to assume the variation in cost would be very small. This is due to two factors:

First, the fee charged by a general on subcontract work is considerably smaller than for work performed by his own forces. He has, from the sub, a lump sum price which eliminates financial hazards or gamble. He rarely has to advance the sub any money prior to receipt of the partial payment he receives periodically as the job progresses.

The percentage charged by the general contractor in making up his bid price is from two to five per cent as a rule (except on small jobs) of the amount of the sub-contracts. In fact, very few general contractors arrive at a bid price by adding any certain percentage to their costs. Generally a lump sum covering their services, risk, financial outlay and velocity of turnover is set. This sum is frequently fixed regardless of the number of sub-contractors employed, so that actually nothing is added for their inclusion in the general contract. In some instances the sum is reduced when a general contractor feels he can obtain lower costs on his own work by being in a position to control the operations of the entire construction project.

Second, from the point of view of the sub-contractor there are certain advantages which he gains by working through a general contractor. His costs will be lower on a well-managed job. He may plan his work farther in advance when working to an accurate time schedule and thereby undertake a larger volume. In fact, these advantages are so well recognized that sub-contractors frequently quote lower prices to a general contractor than they do direct to an owner. This

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is true only in those cases where the more reputable and capable general contractors are concerned.

From the foregoing it should be obvious to anyone that a general contractor does have and will continue to have a definite place in the economy of building construction just as the architect or engineer or specialist has a place. In order, however, to maintain his place the general contractor must correct many of the evils associated with the industry which he is partly and, in some cases, wholly to blame. These evils are not practiced by all contractors, but all contractors are affected by their practice.

### PAYNE FURNACE AWARDED ARMY-NAVY "E"



More than one thousand workers and their families, plant officials, Army and Navy officers and civic leaders gathered at Beverly Hills recently for the presentation of an Army-Navy "E" award to the Payne Furnace & Supply Company.

In a colorful ceremony attended by more than 1,000 workers and their families, company officials, Army and Navy officers and civic leaders, Payne Furnace & Supply Co., Inc., Beverly Hills, California, on November 5 received the Army-Navy "E" Award for outstanding excellence in production of materials for war. In peacetime, "America's largest manufacturer of gas heating appliances exclusively," the Payne company for approximately two years has been converted to war production, including the manufacture of field photographic equipment for the U. S. Army Air Corps, parts for airplane manufacturers and secret devices for the Army and Navy. The "E" Award was presented by Major Walter F. Zwick, U. S. Army Air Forces, and was accepted on behalf of the company by E. L. Payne, vice president and general manager. Among the employees receiving "E" emblems were four handicapped workers, totally blind, who are among more than 250 blind men and women placed in essential war work by the Hazel Hurst Foundation for the Blind, Inc., Monrovia, Calif. Mrs. Hurst, head of the Foundation, herself blind, is also said to have supervised the training of more than 100 "Seeing Eye" dogs. Her own guide-dog, Bonnie, accompanied her on the platform at the Payne ceremony, where she was an honored guest.

ARMY LIFE ISN'T WHAT IT USED TO BE, particularly where "KP" detail is concerned. This new dish rack made by Marsh Wall Products, Inc., Dover, Ohio, is a good example of the changes which have taken place. Designed by Marsh development engineers especially for the Quartermaster Corps, the dish rack is one of the several

is used in conjunction with spray rinse units for the dishwashing job at army camps and hospitals. It replaces three separate trays previously used and another important feature is wood construction, thus saving critical materials.

E. L. PAYNE, vice-president and general manager of the Payne Furnace & Supply Company of Los Angeles, has been elected president of the Pacific Coast Gas Association, succeeding F. M. Banks, vice-president of the Southern California Gas Company. This is a particularly significant honor to be bestowed upon a gas appliance manufacturer. Mr. Payne became a member of the board of directors of the association in 1931, and at the same time was also a member of the Central House Heating Committee of the American Gas Association. He has for many years worked closely with the Pacific Coast Gas Association serving on various advisory committees and with the merchandising and manufacturers' sections, being elected a vice-president of the association in 1942.



wartime jobs taken on by the manufacturers of Marlite wall paneling. It is ingeniously contrived to hold plates, cups and tableware at the same time and



### SOULÉ STEEL AWARDED ARMY-NAVY "E"

Rear Admiral W. L. Friedell, commandant, Mare Island Navy Yard, recently made the presentation of an Army-Navy "E" Award for "excellence in production" to the San Francisco plant of Soule Steel Company. In presenting the Army-Navy burgee, which now flies from the Soule flagstaff, Admiral Friedell pointed out that less than three per cent of the war plants in America have qualified for this distinction. He praised the cooperative spirit that exists between Soule employees and management. He said that "you might say that the workers who win an 'E' flag are really putting the reinforcing steel into the concrete structure of all-out patriotic war effort on the home front, that lateness in delivery can cause disastrous ramifications at the war fronts which result in American young men losing their lives needlessly; thus every job finished ahead of schedule is as surely a contribution to victory and the saving of American lives as if you too were at the front behind a gun."

Accepting the award, Edward L. Soule, president and founder of the company, said that "never before in any war have the men on the production line borne such a responsibility to the men out on the firing line . . . our part here at Soule Steel has been the construction of landing barges—building bridges to victory between the mother ships and the beachheads. During those last few tense moments before the zero hour—just as the barge is grounded on the beach—the fighting men of America . . . your sons, brothers, neighbors . . . are entrusted to the care of Soule war workers. Our work cannot be compromised—for war grants no second chance."

Stating that the quota assigned to Soule Steel was based on the "impossible but necessary," Soule thanked all who shared in the achievement of winning the "E." Lieut. Col. Carlos W. Huntington of the Army Service Forces, San Francisco Port of Embarkation, made the award of the Army-Navy "E" pins to the workers for "meritorious and distinguished service to the country in time of need." In accepting for the employees, Ed Eschenauer pledged continuance of the record that has earned the "E" and expressed the determination of the entire organization to "maintain or exceed the production that has won the 'E,' thus qualifying for the service star award six months hence."

Other Soule veteran employees chosen by their fellow workers who took part in the program included Charles Bruno, Paul Blickle, Bernhard Dinse, Viola Dexheimer, George Fisher and Abel Romero. Max Thelen, director, Soule Steel Company, served as chairman of the day. Music was furnished by the U. S. Coast Guard Barracks Band.



Rear Admiral W. L. Friedell, commandant, Mare Island Navy Yard (left), presenting Army-Navy "E" flag to Soule Steel San Francisco plant. Edward L. Soule, president (right), and Ed Eschenauer, employee representative (center), receiving the award which was made for "excellence in war production."

JAMES F. HAMILTON HAS been appointed technical service director of the American Walnut Manufacturing Association and the Central States Aircraft Veneer Committee, according to an announcement just made by Burdett Green, secretary-manager of both groups. Work with aircraft and gunstock manufacturers on technical production problems will

occupy his time for the duration with trade extension work planned for postwar activity. Mr. Hamilton came to the American Walnut Manufacturers Association and the Aircraft Veneer Manufacturers from the U. S. Plywood Corporation, where he was chief wood technologist in charge of research and development of modern flat and molded plywoods.

A RECENTLY DEVELOPED, fast acting liquid now promises to overcome the menace of cement dust. This new material, known as Synkcrete, is easily applied with mop or brush to any clean cement floor. The effect



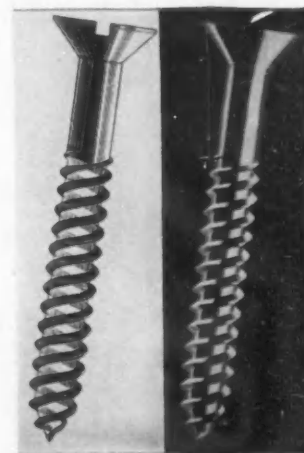
of a treatment lasts indefinitely . . . the cost is only nominal. A single coat of Synkcrete is sufficient to allay dusting, but for permanent treatment two coats are recommended. Synkcrete does not affect the appearance of floors since it is almost colorless. It can also be applied over worn painted surfaces since it soaks in laterally as well as vertically and hence penetrates below the painted area. After treatment, floors become far more resistant to traffic and easier to clean. Complete details are available from Synthex Products Company, 2 West 45th St., New York 19.

TO REDUCE THE TIME ELEMENT between the pilot stage and large scale production of a badly needed product, the Frederick Post Company wants 100 users of Transparent Ammonia developed prints to confirm or disprove the laboratory and limited field tests of what appears to be a full step forward in this field. The new transparent ammonia process, VAPO-vel, has just passed months of testing for fading, keeping quality, stability of image and background, printing and developing speed, sharpness of image and the ability to pick up both strong and delicate detail. Trial quantities will be furnished without charge with the understanding that a detailed report will be made on the results of the tests. If the comprehensive reports are favorable the original production facilities will be available to the one hundred companies participating in the tests. For those who wish to make these tests just write the Frederick Post Company, Box 803, Chicago, 90.

THE WELL-KNOWN VALDURA line of Heavy Duty Industrial Maintenance Paints are now listed in the new catalog just issued by the American-Marietta Company, 43 E. Ohio Street, Chicago. Fully illustrated, the catalog provides application suggestions, product descriptions and technical data in complete detail. Attractively printed in two colors, it is easily handled and filed. The maintenance man or purchasing agent can plan his paint requirements and know the characteristics of drying, coverage and application by using this handy ordering catalog.

THE POST-WAR HOME WILL have window screens made from coke, limestone and salt, and so rustproof and flexible that they may be left in place throughout the year and rolled up like a roller shade, according to L. H. Chenoweth of the B. F. Goodrich Company. These new screens, made possible by the properties of the company's polyvinyl resin synthetic known as "koroseal," not only will outwear the conventional wire screen but will provide decorative innovations as well, Chenoweth said. They'd be available in almost any tint to match the housewife's decorating scheme, or in an almost transparent finish. Koroseal is being used by the armed forces as sheathing for wire and cable installations, largely on shipboard; coating and treating for waterproof clothing; material as sponge for cushioning tank interiors as well as many other items.

A PATENTED SCREW FOR WOOD, plastic, and combination assemblies has just been introduced by the Blake & Johnson Company, pioneer screw manufacturers, Waterville, Conn. This fastening is registered as the Twin-Fast Screw, and presents patented features in shank, thread and point. These features are designed to effect faster, tighter and neater fastenings. The Twin-Fast



Screw has two parallel threads which start at opposite sides of the shank and terminate in a single, centered point. The twin-thread construction affords a far greater thread pitch than does the conventional screw, so that the driving speed is doubled. Yet the driving torque is only nominal, since the twin-thread construction provides the standard number of threads per inch. An added advantage for plastic assemblies is that Twin-Fast Screws are self-tapping. The Twin-Fast Screw is cylindrical in contour (not tapered). This feature gives the screw greater strength. But, more important, the thread area is increased, providing more extensive contact, tighter seating, and greater holding power than with tapered screws. The manufacturer states that, because of this factor, shorter screws and even faster screws often can be used.



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## NATURE OF THE ENEMY

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there comes a point when it isn't enough for man to put his trust in his fellow men. He has to place it in something bigger than he is. Sometimes a love of country is enough. Sometimes it isn't. But Mr. Hitler and the Japanese made doubly sure. They wrapped it up in love of country plus a high pressure form of political mysticism. The Germans were told that to die for der feuhrer was to live forever. Yes, they played upon man with the kind of music that man seems to be unable to resist. His cold reason may tell him that only those things exist which he can touch and see, but he is drawn to the infinite in spite of himself. And if, in time of crisis, someone suddenly gives point and meaning to his secret hopes, or even his secret despair, he will follow that someone no matter how fantastic his scheme may be. For man is a born dreamer and the lure of a dream is upon him all the days of his life.

The issue, it seems to me, has gone beyond personal belief or unbelief in ultimates. The plain fact is that the enemy has been manufacturing some brand new ultimates—and for a time been making considerable headway with them—by appealing to that very part of man's nature which we, in our efficient materialism, have not condescended to notice.

The challenge is plain. The enemy has discovered a part of man that we don't appeal to very much. True, we appeal to it somewhat in our churches and in our schools. But, by and large, we don't carry over too much of it into our thinking and our living. We are all too content to let it remain in the churches and in the schools. It's something that we go through at a certain hour on Sunday or at a particular class hour on a week day. It's not something that filters through and colors the whole of our living.

Well, we say that the education of the enemy is an education for death. And we say that our education is an education for life. But is it an education for life if we fail to tap *all* the sources which make a man a complete human being?

Somehow, it seems to me, we must learn to channel a universal sense of values. These channels, it is true, need not be the same for all men. In fact, no one channel could possibly do the job alone. It will take a constant blending of our philosophic, our economic, our political and our spiritual ideals to make the brotherhood of man a contemporary reality.

If Hitler can destroy a good part of the world with a spiritual dynamic, we can rebuild it with a spiritual dynamic. It's simply a matter of giving point and purpose to the deepest and the strongest forces in the very body and soul of man.

But if we are to win the peace as well as the war, then we shall have to change our way of thinking as well as that of the enemy. For we, too, have been known to live by expediency rather than by principle. And that is why there are times when we bear a most extraordinary resemblance to the things we oppose in the enemy.

Yes, I have learned a lot from the enemy. But one thing I've learned above all others. I've learned, I hope, to believe in people.

Potentially, you know, there must be something wonderful about us as people . . . else why would the enemy spend so much time trying to divide people, one from another?

## BIGOTRY AND THE COLOR OF THE SKIN

continued from page 17

Although Negro slavery entered into the problems confronting the makers of the Constitution, slavery as a race issue did not become a major problem until the middle of the last century. The first active attempt to raise the issue of racial discrimination was a direct outgrowth of anti-Catholic thinking and directed its efforts against the enfranchisement of Irish Catholics, who at that time lived for the most part in segregated districts. Like most of the other racial groups who in various decades have suffered the attack of racialism, the Irish immigrants had abandoned their own country during a period of famine and destitution, arriving on American shores in a condition of illiterate poverty which made them ripe for exploitation and abuse. Increase of education and opportunity among the second generation of the Irish, coupled with the lack of any noticeable physical difference, soon dissipated active discrimination against them as a race. During this period, however, the struggle was at first intensified by the determination of this suppressed second generation to compete for better jobs. At the same time the effect of discrimination had so forced them together into a community of common interest that their united influence upon American politics, especially in several of the larger eastern cities, continues until the present day.

In the case of the Jews, notably those who came from eastern Europe,



the same circumstances operated with substantially the same effect; but this condition was given a character of greater permanence by the fact that many Jews, although white, remain physically distinguishable as a separate race. The usual accompanying charges of subversive international activity also entered the Jewish problem; and indeed the activities of such international Jewish organizations as the Zionists have given substance to these charges. A more subtle element has been the identification of the Jews with other international movements of a non-racial sort, movements looking toward international peace or revolutionary activity. Here, as in Russia and Germany, the Jew has been an outspoken advocate of democracy, the rights of minorities, and free speech, and has suffered for it.

But that form of racialism which has become recognized as distinctively American has to do with the color of the skin, and it is a direct outgrowth of the Negro problem resulting from emancipation. The interaction of this problem with the natural antipathy toward colored races resulting from the Indian wars has been pointed out by Carey McWilliams. The obvious unsuitability of the Indian for slavery produced a direct effort to exterminate him and to substitute the Negro in his place. When this first solution reached an impasse following the Civil War, the original plan of Negro colonization was replaced by an unwritten agreement among Northern and Southern politicians for the suppression of "undesirable" minorities. In the South the Negro was returned to the tender mercies of white dominance, resulting in a progressive disfranchisement and the establishment of Jim Crow regulations continuing with increasing virulence to the present day. At the same time the Indian was removed to the progressive extinction of the reservation. This was followed by a more enlightened attempt through the creation of a compulsory system of boarding schools to wean the younger Indians from their tribal ways. This kindly meant but vicious system of racial degeneration continued until 1930, at which time the appointment of John Collier, a leading student of Indian problems, as the Commissioner of Indian Affairs began a program of racial enlightenment that is beginning to have a noticeably good effect. Today the Indian is an eager participant in democracy.

What has been accomplished by the Indian Bureau during the last twelve years indicates what may be done about the problem of other American colored minorities. Indeed, it is a major accomplishment of the present government and of the Department of Interior directed by Harold Ickes that the opportunity of solving many racial problems under the stress of war is not being wholly neglected. It is now widely recognized that failure to meet the racial problem in this country has become a prime means of German and Japanese propaganda, directed at arousing uneasiness among the world's predominantly colored majorities. In South America and Central America the problems of the American Negro, the American Indian, the Mexican, and the ancient Spanish communities of the Southwest fall upon ears racially attuned to sympathize. In the Orient the old tale of Chinese-Japanese-Hindu exclusion and fierce internal segregation has not been improved by the internment of Japanese-American citizens. Proposals now being advanced to adjust this situation at least in favor of the Chinese will lighten criticism, but until the problem of the Japanese-Americans has been fairly solved the Oriental attitude will remain one of suspicion. News of the heroism of Japanese-American soldiers fighting with the American army in Italy is helping to counteract the vicious anti-Japanese propaganda which is being disseminated in this country by self-interested minorities and their newspapers. This propaganda refuses to recognize the outstanding loyalty of the Japanese population in Hawaii from the time of the bombing of Pearl Harbor, as attested by authoritative government observers. The largest proportion of blood donors from any race during the days after the Pearl Harbor emergency came from the Japanese. Throughout our history the treatment of the Oriental in the United States stands as a blot upon our democratic history and pretensions.

Puerto Rico, Hawaii with its planter oligarchy, the Philippines, and the future handling of their nationals in this country remain as problems to be solved. We should be proud to recognize that our government is at last facing these problems and is taking steps to alter the conditions which produce them. They are not yet solved.

One great light in this dark problem of all Americans with darker skins is the presidential directive against discrimination because of race, religion, or national origin in hiring for defense employment wherever a government contract is in effect. Still widely evaded and usually with the tacit connivance of responsible government officials, this directive is the first real act of government toward racial freedom since emancipation. Absolute enforcement, in human nature,

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probably cannot yet be contemplated. Enlightened Americans, who have rediscovered in themselves the convictions upon which the government of this nation was founded, must see to it that in the future we do not fail its liberating promise.

### CITY LIVING

continued from page 29

lends itself to forming and could in a relatively simple manner be made to produce a continuous wall and roof structure, with openings placed at ends. Here such items as cost of shipping, need for handling big sections, and so on would be detrimental. A unit wall and roof section is the answer: plywood formed into corrugated section combining the elements of structure and protection into one shape will provide such a unit, to be made in standard size. The outer layer of veneer would be thoroughly impregnated with resins, usually of the phenol-formaldehyde type, to take the place of roofing papers, saving materials as well as labor. To penetrate thoroughly and permeate the minute openings in the spongy cell walls or enclosures of wood cells, such resins must be of small molecular size, *i. e.*, taken off in an early stage of the condensation process. The veneers would be glued together with adhesive resins, as customary, the products of a more advanced stage of condensation. With insulating, sound-absorbing material glued to the panel, there would be a complete structural unit.

### URBAN REDEVELOPMENT

continued from page 18

paid on government bonds," since if the private investment is to be assured by the government, then the investor really takes no risk and the so-called "limited dividend" can properly be small.

More important than any one other point in the entire program is the necessity of seriously considering the implications of granting of the right of "eminent domain" (the right to condemn property for public use) to limited dividend corporations. The entering wedge offered by this proposed grant of power may well lead to fascism here. Actual granting of powers normally reserved for the state might easily be the fulcrum for the turn from a democratic to a corporate state. The conflict which arose in New York under its urban redevelopment law, where the court recognized the right of the corporation as controlling over the right of the government in matters of eminent domain, is an example of what might easily recur.

The legislation should also provide that, at the end of a period of amortization, the ownership of the property should revert to the government for (1) continued use as a publicly owned housing project, or (2) the site to be again cleared and redevelopment in the light of the changes that may have taken place during the efficient life of the original project. It is well to realize that only if the land remains in the public ownership can there be a guarantee that the latter point will be possible without again going through the complicated assembly procedure and again assessing the public for the errors of judgment and natural technological changes which are bound to take place.

The legislation must state its recognition of the fact that the structures built on the land have a useful length of life, and that depreciation is as real in a structure as it is in other things used by human beings; only then will any realistic approach to a length of time for amortization be possible. We must prevent, at all costs, the rebirth of the thing we are trying to eliminate.

It is a necessity to include in urban redevelopment legislation, some provision for housing of the people who will be compelled to leave the areas which are to be redeveloped. Perhaps this would be a more proper use of the government owned temporary war housing, after victory, rather than to sell it for the establishment of private slums. Also, it seems proper that thought be given to the prevention of such undemocratic management policies as that which might be summarized in the statement "for rent to Caucasian, childless, Gentiles only." After the war there certainly will be no lack of opportunity for profitable private enterprise in the field of housing in this and other nations which have housing shortages comparable with our own. However, since in the urban redevelopment proposals, the use of public funds is implied, it seems wise to caution the people who are so enthusiastically lending their support to this movement and to legislation sponsored to a great degree by realty boards that there may be a few questions that ought to be sprung on the dealers before we go "all out" to play at a game where we only see the backs of the cards. The stakes are too high to play blindly. Our cities—America's future, both socially and economically, is seriously involved. We must keep our eyes open.



## BOOKS

continued from page 8

time-honored back-room political technique, to "git sumpm" on John Roy Carlson. It would be more to the point to bring forth evidence to disprove the charges he has made against them. Until they can do this, they will remain under suspicion, even if they can prove that Carlson is really the Mikado himself in disguise. — PATTERSON GREENE.

## ART

continued from page 10

The Anne Bremer Memorial Prize went to Mildred Pommer for her oil, *Courage*, a composition of Red Cross volunteers at work. Luke Gibney received the Anna Elizabeth Klumke Prize for his oil portrait *Marguerite*, a picture which has all the soft and lovely quality of a Seurat without any technical relationship to the pointilist method. For those familiar with Gibney's former style of bold and sometimes harsh contrast with the employment of large and full brush strokes, his new approach will mark a definite change of form. For a well-conceived landscape of an oil field at evening with a small building in the foreground from which the picture takes its title, *The Foundry*, the Medal of First Award went to Teresa D'Elia. *Tapping Out Steel*, an abstract oil by Claire Falkenstein, was awarded First Honorable Mention for Painting. James Donald Prendergrast's *Grandmother Was Once a Girl*, a most amusing "primitive" of a young girl in lace panties and a red corset reclining on a roll-end couch amid a setting of the eighties, took the Second Honorable Mention for Painting. And among the non-winners are a number of noteworthy paintings: a nude by Edward Hagerdorn, *The Appointment*, by Matthew Barnes in which he identifies himself with the surrealists and, by the way, one of his best paintings to date; Val Bleeker's *Embarcadero*; *Portland* by Jack McLarty, and *Medics*, a tempera by Lamartine C. Le-gouillon. Jeanne Reynal, who likes to experiment, achieves considerable success with her unique abstract in mosaic, *Stone Painting*.

In the sculpture division, Robert Howard, who carried off one of the painting prizes last year, takes this year's Walter Memorial Prize with *Aerial*, a wood carving of great freedom and beauty. It is one of those pieces that seems conceived from the configuration of the wood in its natural tree state and carved with as little departure from that original form as possible. Jan Sabre's *Chipper*, winner of the Emanuel Walter Fund, is done in plaster but has all the feeling of a form conceived for granite, the weight, the simplified form and the simple pose. Adaline Kent's *First Reader*, a ceramic, and Blanche Phillips' *Acrobats*, in plaster, are two pieces of sculpture in which color has been used interestingly and without destroying the feeling of sculpture.

At the de Young Museum the 1943 International Salon of the Photographic Society of America, showing for the first time in the West, has attracted camera enthusiasts with a large and representative exhibition. Here also Prof. Chang Shu-Chi, the "ambassador of art and good will," from the Chinese government, has a fine collection of his watercolors and has been giving demonstrations of Chinese brush technique on Sunday afternoons. What promises to be one of the most interesting shows of the season is Contemporary British Art, a major exhibition of oils, watercolors, drawings, and prints which will be the principal offering for December. — SQUIRE KNOWLES.

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# PERSONAL

## postwar planning

OFFICIAL BULLETIN

DECEMBER • 1943

### what is planning?

• Among the many words in the English language over-worked today, we find "planning" as probably the most misunderstood, and the one most used to cover a multitude of situations and ideas. We hear of social planning, economic planning, of national, regional, and city planning, and now we are considering postwar planning—personal postwar planning. It may be well to consider just one word of these glib phrases—"PLANNING."

Planning as used in the above phrases should not be confused with physical planning which is a process of design carried on by the architects and engineers and other members of the professions trained and experienced in design. These trained professionals physically plan or create the products of research into usable products for human consumption—be that product a better and more conveniently planned home, a community layout, a more efficient machine, or better bridges or more rugged roads. Planning as now so readily used for all postwar problems which are expected to arise may perhaps best be considered as "programming," or "fact finding," or perhaps we should fall back on that good sound old word "study." But this planning should be more practical than merely listing desirable projects to be accomplished—it should include the personal postwar problem of each individual. It should include a careful consideration of what each individual can do—or should do—it includes a "study" of each individual's personal problem. It involves the use of a great deal of imagination, and particularly the application of good common sense, good old Western "horse sense."

Good common sense should tell us that "planning," "study," or whatever word may be used, does not complete the solution of the problem. It is necessary to carry out the measures suggested by that study or planning. The ways and means of accomplishing these measures are definitely a part of the planning.

Because the main objective of all this planning, whether it be personal or otherwise, is to provide work to absorb the abilities of and provide a living for those who are our proxies on the battlefields of this war, makes this planning effort the most important and patriotic job we can be working on, outside of our all-out efforts to win the war. Yes, indeed, we must also win the peace! And that cannot be won with depression, men out of work, breadlines, relief, poverty, and destitution. It cannot be won with aid from the federal government alone. The job is too big! The attitude of local governments and the public of letting "Uncle Sam do it" will not work. That idea must be put aside. Each individual, business and industry, capital and labor, local, state and federal governments must individually bear a share of the heavy burden which the problems of the postwar world will bring forth.

STATE ASSOCIATION OF



Many construe postwar planning as figuring angles by which they can sell so many more gadgets than their competitors; if and when they can get back to what they call "normal" production. That kind of thinking leads to the bread lines, and to a repetition of conditions of our great depression. Planning should therefore be on a basis of the welfare of all the people—better living conditions first of all, and security, even if that leads to fewer gadgets. Common sense should therefore tell us that in order to make postwar planning successful, it is absolutely essential that everyone should take part in it, there must be *personal* postwar planning.

### the architect looks at labor

• All the designs architects make would be of little use if the buildings illustrated in the plans and specifications were not erected. This leads to the fact, little realized or recognized but nevertheless true, that architects depend a great deal upon labor in the building industry, and vice versa. Upon the skill and ability of the individual worker depends the success of the building erected from the plans and specifications of the architect. Upon that worker's ability also depends the increase or decrease of the value of the building to the owner upon its completion. Labor and the architect, then, have mutual interests.

The architect must have pride in his workmanship to be successful; the laborer and artisan must also have pride in his part of the work of construction—must have pride in the proper laying of the brick, the wielding of the trowel, the laying of the tile, the installation of the materials of his particular craft in order to be successful. Both must have the pride of accomplishment, pride in workmanship in order to be of real service to each other and to the community. The architect recognizes good workmanship, as witness the awards of merit presented by New York architects to those workmen who performed meritorious work on the buildings erected from the architects' designs. This practice should be encouraged in all sections of the country.

Many of the problems of labor and the architect are similar. For instance, the training of the craftsmen. During these past years, due to the depression and the war, fewer and fewer have entered the various crafts and trades as apprentices. This will make for a shortage of trained personnel when the postwar era arrives. It will be necessary for labor to provide that training. It will be up to labor to find ways and means to increase the efficiency of their individual members. It takes more to be a craftsman than merely to have a set of tools and union dues, just as it takes more than T-squares, triangles, and a set of drawing instruments and the state license fee to make an architect. In fact, an architect cannot be an architect eligible to pay the state fee until he has passed a course

of study at an accredited university or has had an educational equivalent to such a degree and passed a rigid four-day written examination, spent at least four years in an accredited architect's office before being permitted to take the examination. In other words, he must serve an apprenticeship. Fewer and fewer young men are entering the profession due to the war—the architects then are also faced with the necessity of finding ways and means of developing the efficiency of the individual architect and encouraging as many as possible of young men to enter this important work.

In the days of the guilds the craftsmen took pride in their workmanship and ability, and the fine works still standing are a tribute to their skill and that of the architects who designed the work for them to execute and who worked hand in hand with them on the scaffolds. It is essential that labor and the professions again collaborate more closely in the construction industry in order that through this cooperation the community and country may benefit. It is particularly necessary that this collaboration be made more complete for the great tasks the postwar era will place before the construction industry for solution at the dawn of peace. In order that it may be possible for trained artisans to be assured of continuous employment in their chosen crafts, it will be necessary that all construction works must be fundamentally necessary for the welfare and well being of all the people. In the postwar era it will be the material that will be scarce, not labor or finance. It will therefore be necessary that labor learn to work more efficiently and more workmanlike so that through the individual skill of its workmen it can aid in using the materials available to best advantage, without waste or loss.

The laborer is worthy of his hire! The architect believes in that implicitly. The architect also believes that the laborer should also improve his workmanship in order that he will deserve even more income. If that income is arrived at through collective bargaining, that is a proper and fair way of handling the situation. But labor should also see to it that qualified craftsmen are developed. In this regard the architects would be happy to collaborate in every way possible in the formation of trade schools or other means of aiding in raising the standard of craftsmanship.

Thus the architect looks at labor and recognizes the close relationship which exists between his work and that of labor and bespeaks closer collaboration in order that the completed work will be of greater value and use to the client and to the community.

NOTE: Architects in FPHA Region X are protesting the sudden cut in fees, notice of which was issued after much work on the contracts had been done, and the architects were unable to retrace their steps. Clarification of such a situation is essential. The Washington office of FPHA should not permit such bureaucratic steps.

# OFFICIAL building industry directory

COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Directory Department, Arts and Architecture.

## ACOUSTICAL MATERIALS

Armstrong Cork Co., 1206 Maple Ave., Los Angeles, Richmond 0286—Acoustical materials, asphalt, tile, linoleum cold storage insulation.  
R. W. Downer, 345 N. Harvard Blvd., Los Angeles, Normandie 5021—Acoustical contractor.  
English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.  
Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

## ACOUSTICAL TREATMENT

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

## AIR CONDITIONING

Air Conditioning Co. of Southern California, 1003 Santa Fe Ave., Los Angeles, Trinity 8011—Heating, cooling, equipment distributors.  
Baker Ice Machine Co., Inc., 351 S. Anderson, Los Angeles, Angelus 4275—Air conditioning and refrigeration, engineers and contractors.  
Gay Engineering Corp. of California, 2730 E. 11th St., St. Los Angeles, Angelus 1-1141—Air conditioning and refrigeration.

## ASBESTOS BOARDS

Harbor Plywood Corp. of California, 540 Tenth St., San Francisco, Market 6705—Asbestos cement building board.  
Marine Engineering & Supply Co., 941 E. 2nd St., Los Angeles, Michigan 8071—Asbestos products.  
Western Asbestos Co., 675 Townsend St., San Francisco, Hemlock 4884—Celotex, fiber wallboard, and asbestos cement board.

## ASPHALT

Marvin Corp., The, 4011 Bandini, Los Angeles, Angelus 5111—Marvin Emulsified asphalts, cement cure, roof coatings, metallic waterproofing.

## BRICK AND CLAY PRODUCTS

Kraffite Co., Niles—Kraffite Structural Clay Products. Los Angeles Brick & Clay Products Co., 1078 N. Mission Rd., Los Angeles, Capitol 1-4191—Roman ruffe face brick.  
N. Clark & Sons, 10th and Division Sts., San Francisco, Klondike 2-0462—Clay products.  
Remillard-Dandini Co., 633 Bryant, San Francisco—Brick and masonry products.  
Simons Brick Co., 8th & Boyle, Los Angeles, Angelus 6121—A respectable business concern operating in Southern California for over 56 years.  
United Materials & Richmond Brick Co., Ltd., P. O. Box 7, Point Richmond, Richmond 226—Manufacturers of brick and tile.

## BUILDING MATERIALS

Arrow Rock Co., 2815 Glendale Blvd., Los Angeles, Morningside 1-2125—Cement, sand, gravel, crushed rock.  
S. H. Bacon Materials Co., 2070 Randolph St., Huntington Park, Lafayette 1148—Concrete, rock, sand, cement.  
Beverly Building Material Co., 9270 Alden Dr., Beverly Hills, Crestview 6-7194, Bradshaw 2-4307. Best in quality and service.

**Blue Diamond Corp., 1650 S. Alameda St., Los Angeles, Prospect 4242—Basic building materials.**

Cassaretto, John, 6th & Channel, San Francisco, Garfield 3176, 3177—Building materials, unexcelled service, since 1886 and still active.  
Compton Plaster Co., 810 W. Rosecrans Ave., Compton, Newmark 1-5266, Nevada, 6-1326—Building materials.  
Graham Bros., Inc., 4731 E. 52nd Dr., Los Angeles, Lucas 6111—Concrete aggregates, ready-mixed concrete, cement, asphaltic concrete, reinforcing steel.

Harvey Bros., 28th St. & Downey Rd., Los Angeles, Angelus 1-2596—Building materials.  
Marsh Wall Products, Inc., 428 Rosemont Blvd., San Gabriel, and 140 Twelfth St., Oakland—Plastic finished wall panels and hardwood veneers and moldings.  
Mason Supplies, Inc., 732 Decatur St., Los Angeles, Vandyke 0708—Building materials.  
George E. Ream Co., 235 S. Alameda St., Los Angeles, Michigan 1854—Plywoods, Celotex, Upson Board, wire products, Kimsul insulation, asbestos boards, expansion joints, doors, roofings, tempered hardboards.  
Superior Rock Co., 248 McAdams St., Oakland, Olympic 1636—Crushed rock, crusher run, quarry waste, rubble rock, riprap, fill, rock dust.

## BUILDING PAPERS

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Grip Lath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofing, shingles.

## CABINET WORK

Dubin Fixture Manufacturing Co., 5717 Towne Ave., Los Angeles, Adams 6156—Soda fountain, restaurant, cocktail room, and general store fixtures.  
Paramount Built-in Fixture Co., 5107 Broadway, Oakland, Piedmont 8400—Cabinet fixtures for kitchens, etc.  
Mullen Manufacturing Co., 60-80 Rausch (bet. 7th & 8th), San Francisco, Underhill 5815—Bank, store and office fixtures; cabinet work of guaranteed quality, church seating.

Petersen Showcase & Fixture Co., 5700 S. San Pedro St., Los Angeles, Adams 3261.

Ross Stationery & Equipment Co., 311 3rd Ave., Chula Vista 205—Masonite lockers.

Warren & Bailey Co., 350 S. Anderson St., Los Angeles, Angelus 1-2151—Asbestos insulation and roofing, bathroom cabinets and accessories, receptacles for refuse.

## CEMENT

Colton Cements, manufactured by California Portland Cement Co., 601 West 5th St., Los Angeles 13, Trinity 1271.

Calaveras Cement Co., 315 Montgomery St., San Francisco, Douglas 4224—Calaveras white cement, the only white cement produced in the West; a true Portland cement of the highest quality.

General Concrete Products, Inc., 15025 Oxnard Blvd., Van Nuys, State 5-1396—Concrete products.  
Monolith Portland Cement Co., 215 W. 7th, Los Angeles 14, Michigan 18:1—For every type of construction; Monolith Portland, waterproof plastic, oil well, Tufa and Velo cements.

Southwest Portland Cement Co., 727 W. 7th, Los Angeles, Tucker 2411—Victor Portland cement.

## CONCRETE ACCESSORIES

Cement Gun Construction Company, 24 California St., San Francisco, Garfield 7663—Gunite, sand-blasting, concrete cutting, contract or rentals.  
Duracrete Floor Co., 666 Harrison St., San Francisco, Douglas 5583—Heavy duty concrete floor finish.  
Edward R. Bacon Co., Folsom at 17th St., San Francisco—Concrete surface machines.  
Erick Equipment Co., 1340 E. 6th St., Los Angeles, Trinity 9061—Concrete vibrator.

Super Concrete Emulsions, Ltd., 1372 East 15th St., Los Angeles 21, Prospect 4076—Manufacturers of Suconem Emulsions for cement mixtures and Cem-lith Waterproof Color Coating.  
Williams-Wallace Co., 160 Hooper St., San Francisco, Hemlock 0378—Concrete accessories and building specialties.

## CONSTRUCTION EQUIPMENT

Brown-Bevis Equipment Co., 4900 Santa Fe Ave., Los Angeles 11, Jefferson 5221—Reconditioned construction equipment.  
Hyman-Michaels Co., 4631 E. Shelja St., Los Angeles, Angelus 1-8118—Rails and track supplies.  
Smith Booth Usher Co., 2001 Santa Fe Ave., Los Angeles, Trinity 6911—Contractors' machinery.  
A. S. Vinnel Co., 1145 Westminster Ave., Alhambra, Cumberland 3-1241—Contractors equipment for rent.

## COUNTER AND TABLE TOPS

Marsh Wall Products, Inc., 428 Rosemont Blvd., San Gabriel, and 140 Twelfth St., Oakland—Wood veneered and plastic finished hardboards, impervious to stains, easy to clean.

## DOORS, COMBINATION

West Coast Screen Co., 1145 E. 63rd St., Los Angeles, Adams 1-1108—Hollywood Junior combination screen and metal sash door; a ventilating screen door, a sash door, a permanent outside door all in one.

## DOORS—FIREPROOF

California Fireproof Door Co., 1923 S. Los Angeles St., Los Angeles, Prospect 3333—Fire doors.  
H. J. Krueper Co., 535 S. Clarence St., Los Angeles, Angelus 8204—Hollow metal doors, metal partitions.

## ELECTRICAL CONTRACTING

A-1 Electric Co., 5148 Venice Blvd., Los Angeles, Whitney 2342—Electrical contractors.  
Challenge Electric Co., 843 W. 104th Pl., Los Angeles 44, Pleasant 0220—Electrical contractors, wiring.  
Fielding Electric Co., 2416 W. Slauson Ave., Los Angeles, Axminster 8169—Electrical contractors.  
Golden State Electric Co., 1515 W. 7th St., Los Angeles, Drexel 5331—Electrical contractors.  
Hoffman & Jacobs, 1122 Gaviota Ave., Long Beach, Long Beach 644-34—Electrical contractors.  
R. R. Jones Electric Co., 925 Meridian, South Pasadena, Sycamore 9-2242, Pyramid 1-1194—Electrical contractors.  
Korb Electric Co., 5734 York Blvd., Los Angeles, Albany 0544—Electrical contractor.  
Kuster-Wetzel Electric Co., 1030 American Ave., Long Beach, Long Beach 672-39—Wiring, fixtures, appliances.  
Newbery Electric Co., 1038 Venice Blvd., Los Angeles, Richmond 0161—Electrical contractors.  
Occidental Electrical Co., 1626 Venice Blvd., Los Angeles, Prospect 3703—Electrical contractors.  
Pacific Electrical & Mechanical Co., Inc., 400 S. Boylston St., Los Angeles, Madison 7641—Electrical contracting, maintenance.  
George L. Patterson, 832 Wall St., Los Angeles, Tucker 5088—Electrical construction & engineering.  
Sampson Electrical Co., 1235 S. LaBrea Ave., Los Angeles, York 7261—Electrical contractors.  
Still Electric Shop, 237 E. San Fernando Blvd., Burbank, Charleston 6-2171—Electrical contractors.  
Stetson Electric Co., 1026 N. McCadden Place, Los Angeles, Hempstead 3291—Electrical contractors.  
Vancott Co., 5024 W. Washington Blvd., Los Angeles, Webster 5184—Electrical contractors.

## ELECTRICAL MANUFACTURERS

Arrow-Hart & Hegeman Electric Co., The, 405-407 E. 3rd St., Los Angeles, Michigan 8084—Electrical equipment.  
National Electric Products Corp., 1401 S. Hope St., Los Angeles, Prospect 2003—Electrical conduits.  
Square D Co., 1318 E. 16th St., Los Angeles, Prospect 5241—Safety switches, meter switches, panel boards, switchboards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.  
Westinghouse Electric & Mfg. Co., Pacific Coast district headquarters, 1 Montgomery, San Francisco.

## ELECTRICAL SUPPLIES

Electric Corp., 110 N. Alameda, Los Angeles, Madison 2451—Wholesale electrical supplies and appliances, nationally advertised brands, 33 years in Los Angeles.

Graybar Electric Co., 201 Santa Fe Ave., Los Angeles, Trinity 3321—"Everything electrical."

Leo J. Meyberg Co., Inc., 2027 S. Figueroa St., Los Angeles, Prospect 6011—Electric supplies, radio and electronic supplies, commercial sound.

## ENGINEERS, CONSULTING

Construction & Engineering Personnel Agency, 714 W. Olympic Blvd., Los Angeles, Prospect 0208—Supplying qualified help for construction and engineering companies.

Hunt, Robert W. Co., 251 Kearny, San Francisco—Engineers, inspection, tests, consultation, schools and other structures are built as designed when construction materials are inspected at point of manufacture and during erection.

Hunter, Thomas B., 41 Sutter St. (Room 710) San Francisco, Garfield 1164—Consulting engineer, designer of heating, air conditioning, ventilating and wiring systems, mechanical and electrical equipment of buildings.

## FLOATING WALL SYSTEMS

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofing, shingles.

## FLOORING CONTRACTORS

Bud Blossom, Office: Hollywood 1951, Residence: Morningside 1-6823—Wood floors.

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Flooring contractors. Wood floors, linoleums, wall boards, building specialties.

Galleher Co., 6833 Stanford Ave., Los Angeles, Pleasant 2-3796—Wood floor contractors.

Special Service Flooring Corp., 411 E. 2nd St., Los Angeles, Mutual 1749.



**FLUORESCENT LIGHTING EQUIPMENT**

C. W. Cole & Co., Inc., 320 E. 12th St., Los Angeles, Prospect 2258—Fluorescent and incandescent lighting equipment.

Light Control Co., 3217 Casitas Ave., Los Angeles, Normandy 2-3168—Industrial fluorescent lighting, fixture manufacturing.

**FOUNTAINS**

Haws Drinking Faucet Co., 1808 Harmon St., Berkeley 3—Drinking fountains and faucets.

**FURNACES**

Atlas Heating & Ventilating Co., San Francisco.  
Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

**GENERAL CONTRACTORS**

Brunzell Construction Co., 14715 La Salle St., Gardena, Menlo 4-1360—General contractors.

Cameron & Tarnutzer, 450 N. Camden Dr., Beverly Hills, Crestview 6-5335—General contractors.

Central Building Co., Central Realty Co., 804 Lowe's State Bldg., Los Angeles, Vandike 1212—Construction, financing.

Clinton Construction Co., 923 Folsom, San Francisco, Sutter 3440—General contractors.

Davies & Keusder, 1181 1/2 N. Larchmont Blvd., Los Angeles, Gladstone 7121—General contractors.

DeCamp-Hudson Co., Ltd., 1277 W. 24th St., Los Angeles, Richmond 0273—Engineers, contractors.

Dinwiddie Construction Co., Crocker Bldg., San Francisco—Builders.

Dunlap Mortgage Co., 12,500 Magnolia Blvd., North Hollywood, Sunset 1-4556, Stanley 7-1017—General contractors.

Early, Fred J., Jr., Co., Inc., 369 Pine, San Francisco. Engineers, Ltd., 225 Bush, San Francisco.

Halper Construction Co., 739 N. Highland Ave., Los Angeles, Webster 8111—General contractors.

Hastings-Quinn, Inc., 1135 N. Las Palmas Ave., Los Angeles, Hillside 0137—General building contractors.

Holmes Construction Co., 5658 Wilshire Blvd., Los Angeles, York 2131—General contractors.

Hommel & Eudemiller, 6125 Wilshire Blvd., Los Angeles, Webster 7455—General contractor.

Howard Construction, 12026 Riverside Dr., North Hollywood, Stanley 7-3994.

Jensen, G. P. W. & Son, 320 Market St., San Francisco, Garfield 2444—Building construction.

Jones Bros., 9430 Santa Monica Blvd., Beverly Hills, Joshua H. Marks-Charde Co., 908 Architects' Bldg., 816 W. 5th St., Los Angeles, Michigan 7358—Bradshaw 2-1902—General contractors.

W. E. Kier Construction Co., 1462 N. Stanley Ave., Los Angeles, Hillside 7574—General contractors.

L. A. Lefevre, 4916 Ben Ave., North Hollywood, Stanley 7-1715—General contractors.

MacIsaac & Menke, Inc., 3440 E. 22nd St., Los Angeles, Angelus 7261—General building contractor.

Mattock, A. F., Co. 212 Clara St., San Francisco—Builders.

Modern Builders Construction Co., Inc., 2812 American Ave., Long Beach, Long Beach 4-4456 (Los Angeles Phone Nevada 620-46)—General contractors.

Myers Bros., 3407 San Fernando Road, Los Angeles 41, Cleveland 6-3181—General Building Contractors since 1900.

E. S. McKittrick Co., Inc., 7839 Santa Fe Ave., Huntington Park, Jefferson 4161—Builders of industrial buildings.

McNeil Constr. Co., 5680 Avalon Blvd., Los Angeles, Century 2-9035—Contractors.

O'Neal & Hedberg, 852 S. Robertson Blvd., Los Angeles, Bradshaw 2-4375—General contractors.

Shipyards Constr. Co., 2609 Cherry Ave., Long Beach, Long Beach 4-4223—General contractors.

Steed Bros., 714 Date Ave., Alhambra, Atlantic 2-3786, Cumberland 3-1613—Building contractors.

Struction, 8442 Santa Monica Blvd., Los Angeles 46, Hempstead 4853—General engineering contractors.

Ford J. Twaits Co., 451 S. Boylston Ave., Los Angeles, Mutual 5163—Construction engineers.

Walker Co., P. J.—Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angeles 6141—Builders.

**GLASS**

W. P. Fuller & Co., 301 Mission St., San Francisco, Exbrook 7151—Distributors of glass blocks.

Thomson Glass & Paint Co., 702 E. Gage Ave., Los Angeles, Thornwall 1161—Plate, window glass, mirrors.

Tyre Bros. Glass & Paint Co., 3010 S. San Pedro St., Los Angeles, Adams 4161—Glass block.

**GLUE**

Adhesive Products Co., 430 Main, San Francisco.

I. F. Laucks, Inc., 859 E. 60th St., Los Angeles, Adams 7271—Casein and resin glues for construction, resin emulsion and casein paints.

**GYPSUM WALL BOARD**

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Schumite gypsum wall boards, laminated roof plank.

**HARDWARE**

Acme Hardware Co., 150 S. La Brea Ave., Los Angeles, Webster 9121—Builders' hardware.

Bennett-Montgomery Hardware Co., 323 S. San Pedro St., Los Angeles, Trinity 5726.

Builders Hardware & Supply Co., 441 E. 3rd St., Los Angeles, Mutual 2304.

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James B. Clow & Sons, 1930 W. Olympic Blvd., Los Angeles, Drexel 3351—Radiators, floor furnaces, unit heaters, water heaters.

J. Herman Co., 1349-51 E. Vernon Ave., Los Angeles, Adams 8191—Heating, air conditioning, ventilating.

Holly Heating & Manufacturing Co., 1000 Fair Oaks Ave., South Pasadena, Pyramid 1-1932 and 1-1911—Oil heaters now, gas heaters for tomorrow.

Morin, Luke O., 832 W. 5th St., Los Angeles 13, Mutual 5983-6306—Heaters, furnaces and duals for gas or oil, also coal and wood; ranges, all sizes, for gas or oil, also coal and wood; water heaters for gas or oil; evaporative coolers; gas hot plates; ice refrigerators.

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army Navy "E" for war work; now preparing for postwar period.

Roy M. Scott, 323 10th St., San Francisco, Market 2921—Heating and ventilating equipment.

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Bilt-Rite Incinerator Co., 2280 W. Washington Blvd., Los Angeles, Republic 5758. See our display advertisement in this section.

**INSULATION**

Mundet Cork Corp., 1850 N. Main St., Los Angeles, Capitol 1-6121—Complete insulation service.

Redwood Fibre Products Co., Inc., 1872 W. Washington Blvd., Los Angeles 7, Republic 2-1030—Bark wool insulation.

Western Asbestos Co., San Francisco and Sacramento—Insulation for pipe, boilers and refrigeration; packing and friction materials; refractory cements; corrugated asbestos roofing and siding; acoustical materials.

**INSURANCE**

Cass & Johansing, 323 W. 6th St., Los Angeles, Mutual 5371—Insurance brokers.

Stephens-Witten Co., 714 W. Olympic Blvd., Los Angeles, Richmond 2236—Insurance, bonds.

Walworth Detective Service, Ltd., 8020 S. Vermont Ave., Pleasant 2-4524—Employees bonded, armed watchmen and uniformed guards by day or month.

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California Testing Laboratories, Inc., 1429 Santa Fe Ave., Los Angeles, Trinity 1548—Chemical analyses, inspections, physical tests.

Hanks, Abbot A., Inc., 624 Sacramento, San Francisco—Engineers and chemists; inspecting, testing, consulting; concrete, steel, materials; research and investigation.

Smith-Ernery Co., 920 Santee St., Los Angeles, Trinity 4791—Chemical tests and investigations conducted.

**LATH**

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofings, shingles.

**LIGHTING FIXTURES**

(See Fluorescent)

Incandescent Supply Co., 647 Mission, San Francisco—Lighting fixtures and lamps, fireplace furnishings, pictures and mirrors, electrical supplies and marine fixtures.

**LINOLEUM CONTRACTORS**

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Linoleum contractors. Linoleums, wood floors, wall boards, building specialties.

**LUMBER**

Arcata Redwood Co., 5410 Wilshire Blvd., Los Angeles, Webster 7828.

Associated Lumber & Materials, Inc., 11214 Exposition Blvd., Los Angeles, Bradshaw 2-4284, Arizona 3-5106.

Brush Industrial Lumber Co., 5901 S. Central Ave., Los Angeles, Century 2-0188.

Burns Lumber Co., 170 S. Beverly Dr., Beverly Hills, Bradshaw 2-3388.

California Builders Supply Co., 700 6th Ave., Oakland, Higate 6016—Sash, doors, millwork, panels, wall board.

Christenson Lumber Co., Evans Ave. and Quint St., San Francisco, Valencia 5832.

Fox-Woodsum Lumber Co., 714 E. California Ave., Glendale, Citrus 3-1121, Chapman 5-1295.

Gamerston & Green Lumber Co., 1800 Army St., San Francisco, Atwater 1300.

Glick Bros. Lumber Co., 8423 S. Alameda St., Los Angeles, Jefferson 2151.

Golden State Lumber Co., 2436 Santa Monica Blvd., Santa Monica, Santa Monica 5-3275, Ashley 4-2513.

H & H Lumber Co., 11,210 S. Vermont Ave., Los Angeles, Thornwall 5525.

Hammond Lumber Co., 20th & Alameda Sts., Los Angeles, Prospect 7171.

Herzog Lumber & Door Co., 1660 E. Manchester Blvd., Los Angeles, Lafayette 0976.

Hobbs Wall Lumber Co., 405 Montgomery St., San Francisco 4, Garfield 7752.

Hogan Lumber Co., Second at Alice, Oakland, Glen-court 6861—Wholesale and retail lumber, millwork, sash and doors.

Huff Lumber Co., 116 W. 116th St., Los Angeles, Pleasant 2-4171.

Lamon-Bonnington Co., 16 California St., San Francisco, Garfield 6881—Lumber and products.

Mullin Lumber Co., 1950 W. Slauson Ave., Los Angeles, Axminster 6191; 10,900 Ventura Blvd., N. Hollywood, Sunset 2-7311, Stanley 7-1432.

OLSON LUMBER CO., 1001 S. Fremont Ave., Alhambra, Cumberland 3-1297, Atlantic 2-4171.

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Pacific Mutual Door Co., 1600 E. Washington Blvd., Los Angeles, Prospect 9523—Plywood.

Pope & Talbot, Inc., 714 W. Olympic Blvd., Los Angeles, Prospect 8231—Lumber, shingles, piling and ties.

Red River Lumber Co., The, Western Pacific Bldg., Los Angeles, Prospect 0311.

San Pedro Lumber Co.—General offices, yard and store, 1518 Central Ave., Los Angeles 21, Richmond 1141; branches at Compton, Whittier, Westminster; wholesale yard and wharves, San Pedro.

Schafer Bros. Lumber & Shingle Co., 117 W. 9th St., Los Angeles, Trinity 4271.

Shelvin Pine Sales Co., 330 Petroleum Bldg., Los Angeles, Prospect 0615.

Stanton, E. J. & Son, Inc., 2050 E. 41st, Century 2-9211—All kinds of lumber, including spruce, fir, pine, redwood, birch, oak, mahogany, balsa and lignum vitae.

Southern Hardwood Co., 1166 E. 58th St., Los Angeles, Adams 4168—Wood floors.

Tocamo Lumber Sales, 714 W. Olympic Blvd., Los Angeles, Prospect 1108.

The Union Lumber Co., Crocker Bldg., San Francisco.

Wendling-Nathan Co., 5225 Wilshire Blvd., Los Angeles, York 1168—Lumber.

Western Door & Sash Co., 5th & Cypress Sts., Oakland, Templebar 8400.

Western Hardwood Lumber Co., 2014 E. 15th St., Los Angeles 55, Prospect 6161—Specialists in boat and aircraft lumber and panels.

Western Mill & Moulding Co., 5941 S. Western Ave., Los Angeles, Twinoaks 1660—Lumber.

White Brothers, 5th and Brannan Sts., San Francisco 7, Sutter 1365—Lumber.

Wholesale Building Supply, Inc., 1607 32nd St., Oakland, Templebar 6964-5-6.

**MILLWORK**

Pacific Manufacturing Co., 142 Sansome St., San Francisco, Garfield 7755—High class interior finish quality millwork.

Rumple & Collins, 2327 Cotner Ave., W. Los Angeles, Bradshaw 2-1741, Arizona 9-5700—Millwork.

**MOLDINGS**

Marsh Wall Products, Inc., 428 Rosemont Blvd., San Gabriel, and 140 Twelfth St., Oakland—Wood, stainless steel and plastic moldings for all purposes.

**NOISE-LEVEL TESTING**

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-level testing; sound conditioning with Acousti-Celotex.

**PAINTING CONTRACTORS**

J. P. Carroll Co., 218 N. Juanita Ave., Los Angeles, Drexel 2108—Painting and decorating contractors.

John Colton Co., 1332 Wilshire Blvd., Los Angeles, Exposition 1161—Painting contractors.

William Gelfan, 1221 S. La Grea Ave., Los Angeles, York 1166—Painting, decorating.

Klas Bros., 2021 Hyperion Ave., Los Angeles, Morningside 1-1159—Painting and decorating.

Torney Co., The, 563 Fulton St., San Francisco, Underhill 1913—General painters and decorators.

Western Painting & Maintenance, Inc., 823 N. La Cienega Blvd., Los Angeles, Bradshaw 2-4088—Painting contractors.

Western States Painting Co., 1730 W. Slauson Ave., Los Angeles, Axminster 8137-8138—Contractors.

Williams Waterproofing & Painting Co., 4351 Melrose Ave., Los Angeles, Olympia 1928.

**PARTITIONS**

Marsh Wall Products, Inc., 140 Twelfth St., Oakland, and 428 Rosemont Blvd., San Gabriel—Plastic finished, marble patterns and wood veneer panels for wall partitions, washable and easy to keep clean.

**PLUMBING & HEATING**

Coony & Winterbottom, Inc., 25 N. Michigan Ave., Pasadena, Sycamore 3-6929, Ryan 1-6533—Plumbing and heating contractors.

Hickman Bros., Inc., 471 W. 8th St., San Pedro, San Pedro 1163, 910 E. Anaheim St., Long Beach, Long Beach 6-1459—Plumbing, heating, ventilation.

Hickman & Ritter, 2411 Charnwood Ave., Los Angeles, Capitol 1-6117—Plumbing and heating contractors.

J. Hokom Co., 860 N. Highland Ave., Los Angeles, Hollywood 3931—Plumbing, heating, ventilating, sprinkler systems.

Johnston & Asher, 1319 S. Los Angeles St., Los Angeles, Richmond 6369—Plumbing, heating contractors.

Munger & Munger, 174 E. Union St., Pasadena, Sycamore 6-2661—Plumbing, heating, ventilating.

Pangborn Plumbing Co., 5717 S. Broadway, Los Angeles, Pleasant 2-4167—Plumbing and heating contractors.

Ross Plumbing Co., 314 N. Crescent Heights Blvd., Los Angeles, York 5118—Plumbing and heating.

U. S. Grant Supply Co., 3625 S. Grand Ave., Los Angeles 7, Richmond 6201—Plumbing supplies, heating supplies, appliances, builders' hardware.

Waterman Plumbing Co., 8920 Melrose Ave., Los Angeles, Oxford 5880, Bradshaw 2-2751.  
E. Willardson, 2880 Rowena Ave., Los Angeles, Olympia 2156-7—Plumbing and heating contractors.  
Wilmer Plumbing Supply Co., Inc., 5812 W. Pico Blvd., Los Angeles, York 8178-9—Plumbing and heating contractors.

#### PREFABRICATION

American Houses, Inc., 625 Market St., San Francisco, Garfield 4190, H. P. Hallstein, Western Division Manager—Prefabrication.

**Hayward Lumber & Investment Co., Prefabrication Division, 4085 E. Shiela, Los Angeles, Angelus 2-5111—Extensive and up-to-date prefabrication facilities for all types of buildings.**

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Arch Rib Truss Co., Ltd., 4819 Exposition Blvd., Los Angeles, Rochester 9175—Trussless roofs, wood roof trusses, joist hangers, timber connectors.  
Summerbell Roof Structures, 754 E. 29th Los Angeles, Adams 6161—Glued laminated construction, Summerbell bowstring trusses, lamella roofs and all types of timber structures.

#### ROOFING

California Waterproofing Co., 613 N. Virgil Ave., Los Angeles, Olympia 2993—Roofing, waterproofing.  
El Rey Products Co., 1638 San Pablo, Los Angeles, Capitol 1-1101—Roofing; composition shingles, asphalt roofing and shingles, building papers, roof coatings.  
Industrial Roofing Co., 616 N. Cummings St., Los Angeles, Trinity 3077, Angelus 8314.  
Eugene Meloney Co., 4700 W. Pico Blvd., Los Angeles, York 5231—Roofing.  
McCullough & Co., 2526 S. Hill St., Los Angeles, Richmond 0371—Roofing, insulating, waterproofing.  
Owen Roofing Co., Inc., 915 Santa Fe Ave., Los Angeles, Trinity 7167.  
Parraffine Cos., Inc., The, 4231 E. Firestone Blvd., South Gate, Jefferson 4141—Roofing, shingles, paints, linoleum, building materials.  
Pioneer Roof Co., 608 Mateo St., Los Angeles, Vandike 4523.

**Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Gypsum wall boards, floating wall systems, gypsum wall boards, building papers, roofing, shingles.**

#### SHEET METAL

California Cornice Steel & Supply Co., 1620 N. Spring St., Los Angeles 53, Capitol 1-1131—Sheet metal contractor.  
Forderer Cornice Works, 269 Potrero, San Francisco, Hemlock 4100—Hollow metal products, interior metal trim, elevator fronts and cabs, metal plaster accessories, sanitary metal base, flat roll metal screens, metal cabinets, commercial refrigerators.  
Hodge Sheet Metal Products, 5851 S. Broadway, Los Angeles, Tornwall 4565.  
Main Cornice Works, 1416 N. Main St., Los Angeles, Capitol 8134—Copper and steel fabrication, supplies.  
Slauson Avenue Sheet Metal Works, 1863 W. Slauson Ave., Los Angeles, Axminster 7734.

#### SHOWER CABINETS

Fiat Metal Mfg. Co., 32 S. San Gabriel Blvd., Pasadena, Ryan 1-6280—Shower compartments.  
Marsh Wall Products, Inc., 140 Twelfth St. Oakland, and 428 Rosemont Blvd., San Gabriel—Prefabricated shower stalls, meet government requirements and specifications.

#### SOUND CONTROL

Harold E. Shugart Co., The, 911 N. Sycamore Ave., Los Angeles 38, Hollywood 2265—Sound control service.

#### SOUND SYSTEMS

Altec Lansing Corp., 1210 Taft Bldg., 1680 N. Vine, Hollywood 28, Hillside 1121—G. L. Carrington, president—Manufacturers of theater and public address sound systems and special electronic devices.  
Sound Systems Co., 453 Roosevelt Bldg., 727 W. 7th St., Los Angeles, Michigan 8784—Air raid warning, intercommunicating, fire-warning, call and paging, industrial music systems.

#### SPECIALTIES

Alvo Nut & Bolt Co., 2314 W. 8th St., Los Angeles, Tucker 4191—Nuts, bolts, screws, washers.  
American Liquid Gas Corp., 1109 Santa Fe Ave., Los Angeles, Trinity 6278.

The Deming Co., 817 Yale St., Los Angeles 12, Mutual 4102—Bituminous sewer joint compound, plasticized sulphur base compound for jointing bell and spigot water pipe, acid-proof cement, synthetic resin acid-proof cement.

Emco of San Francisco, Hemlock 5436, 5437—Pneumatic equipment contractors.  
Gunn, Carle, & Co., 20 Potrero Ave., San Francisco, Underhill 5480—Cabot's brush cleaner for maintenance of paint brushes.  
Ocean Short Iron Works, 550 Eighth St. San Francisco, Underhill 4310—Boilers, high pressure and heating.  
George M. Philpott Co., 1160 Bryant St., San Francisco, Underhill 2977—Rock drilling equipment, ball and roller bearings.  
Price Building Specialties, 35 Gilbert St., San Francisco, Un. 6733.  
San Francisco Iron Foundry, 260 Townsend St., San Francisco, Douglas 1175—Steps, nozzings, platforms, sidewalk boxes, all types gray iron castings.  
Renaud, Fred S., & Co., Inc., 1014 W. 84th Pl., Los Angeles, Pleasant 2-6181—Power plant equipment, steam specialties, water softeners, pumping machinery, hydraulic equipment.

Simonds Machinery Co., 816 Folsom St., San Francisco—“American Marsh” Redi-Vac Vacuum Heating Pump; send for Bulletin 441.  
Universal Form Clamp Co., 333 7th St., San Francisco, Underhill 7173—Structural form ties.

#### SPRINKLER SYSTEMS

Automatic Sprinkler Maintenance Co., 1725 E. 7th St., Los Angeles, Tucker 6259.  
Barnard Engineering Co., 736 E. Washington Blvd., Los Angeles, Prospect 9125—Fire sprinkler systems.  
Curtis Automatic Sprinkler Co., 6627 McKinley Ave., Los Angeles, Twinoaks 4218—Fire sprinkler systems.  
Campbell, Scott E., 1651 Cosmo St., Los Angeles 28, Gladstone 7486—Automatic fire, contractor and engineer.  
Viking Automatic Sprinkler Co., 2715 E. 12th St., Los Angeles, Angelus 7191.

#### STEEL

Bethlehem Steel Co., 20th and Illinois, San Francisco.  
Columbia Steel Co., Russ Bldg., San Francisco.  
Consolidated Steel Corp., Ltd., 5700 S. Eastern Ave., Los Angeles, Angelus 7131—Structural steel, plate work.  
Herrick Iron Works, 18th at Campbell, Oakland, Glencourt 1767—Structural steel and reinforcing steel.  
Independent Iron Works, 821 Pine, Oakland—Structural steel, ornamental iron, steel service stations, steel tanks, standard steel mill buildings, bridges.  
Judson Pacific Co., 1200 17th St., San Francisco—Structural steel for class A buildings, bridges, etc.  
Michel and Pfeffer Iron Works, Harrison and 10th Sts., San Francisco—Manufacturers of metal products.  
Pacific Iron & Steel Co., 11633 S. Alameda St., Los Angeles, Jefferson 8181—Steel and plate work for all purposes.  
Radford Iron Works, 1845 Victory Blvd., Glendale, Citrus 2-3564—Tank stands, steel buildings, pipeline welding.  
Smoot-Holman Co., 321 N. Eucalyptus Ave., Inglewood, Oregon 8-1217—Pressed steel porcelain products.  
Union Iron & Steel Co., 1550 N. Indiana, Los Angeles, Angeles 8291—Structural steel and special plate work.  
Western Iron & Metal Co., 2500 Santa Fe Ave., Los Angeles, Jefferson 1268-9204—Steel fabricators and erectors.  
W. S. Wetenhall Company, 17th and Wisconsin Sts., San Francisco, Hemlock 1480—Reinforcing steel fabricated and installed.  
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Soule Steel Co., San Francisco, Los Angeles, Portland—Residential, industrial and monumental windows and doors; hangar doors; all types of steel building products.

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#### TILE

Basalt Rock Co., Inc., Napa—Basalt cambered shingle tile, permanent, fireproof, storm-safe, colorful, economical.  
Musto-Keenan Co., 1801 S. Soto St., Los Angeles, Angelus 6151—Marble and tile contractors.  
Pacific Tile & Porcelain Co., 3428 W. Pico St., Los Angeles, Republic 4176.  
Pomona Tile Mfg. Co., 629 N. La Brea Ave., Los Angeles, York 1177.

#### TILE—NON-CERAMIC

Marsh Wall Products, Inc., 428 Rosemont Blvd., San Gabriel, and 140 Twelfth St., Oakland—Plastic finished tile pattern wall board for bath and kitchen; washable and easy to clean.

#### TIMBER CONNECTORS

Timber Engineering Co. of California, 691 Chamber of Commerce Bldg., Los Angeles, Prospect 8269—Timber connectors.

#### TOOLS—ELECTRIC

Truad Co., The, 1019 N. Madison, Los Angeles, Olympic 2924—Tools, dies, drill jigs, fixtures.  
Zonne Electric Tool Co., 2226 S. San Pedro, Los Angeles, Richmond 2277—Electric portable tools, saws, hammers, drills, screwdrivers, grinders for every purpose.

#### VENEERS

California Panel & Veneer Co., 955-967 S. Alameda St., Los Angeles, Trinity 0057—Plywood.  
Marsh Wall Products, Inc., 428 Rosemont Blvd., San Gabriel, and 140 Twelfth St., Oakland—Hardwood Prefinished panels; full wall heights available.

#### VENTILATORS

Western Engineering & Manufacturing Co., 1726 E. Washington Blvd., Los Angeles, Prospect 9540—Booster fans for roof ventilators, gravity or power ventilators.

#### WALL BOARD

Marsh Wall Products, Inc., 140 Twelfth St., Oakland, and 428 Rosemont Blvd., San Gabriel—Plastic finished wall panels in full wall heights.

#### WATER HEATERS

**United States Heater Co., 133 E. Palmer, Compton, Nevada 6-1238—All kinds and sizes of gas-fired water heaters.**

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